THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

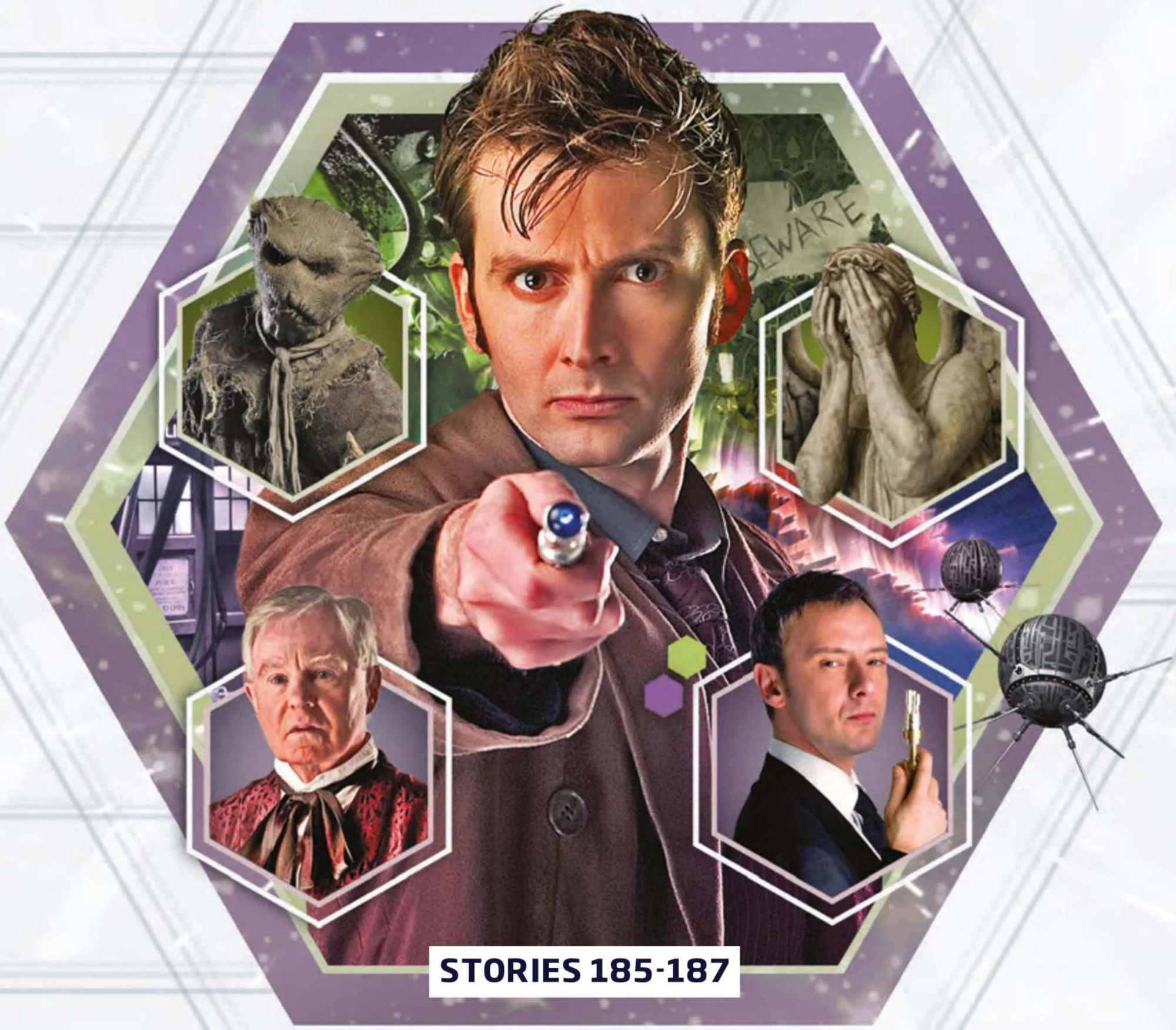
BBC

DOCTOR WHO



THE **TENTH** DOCTOR

THE COMPLETE HISTORY



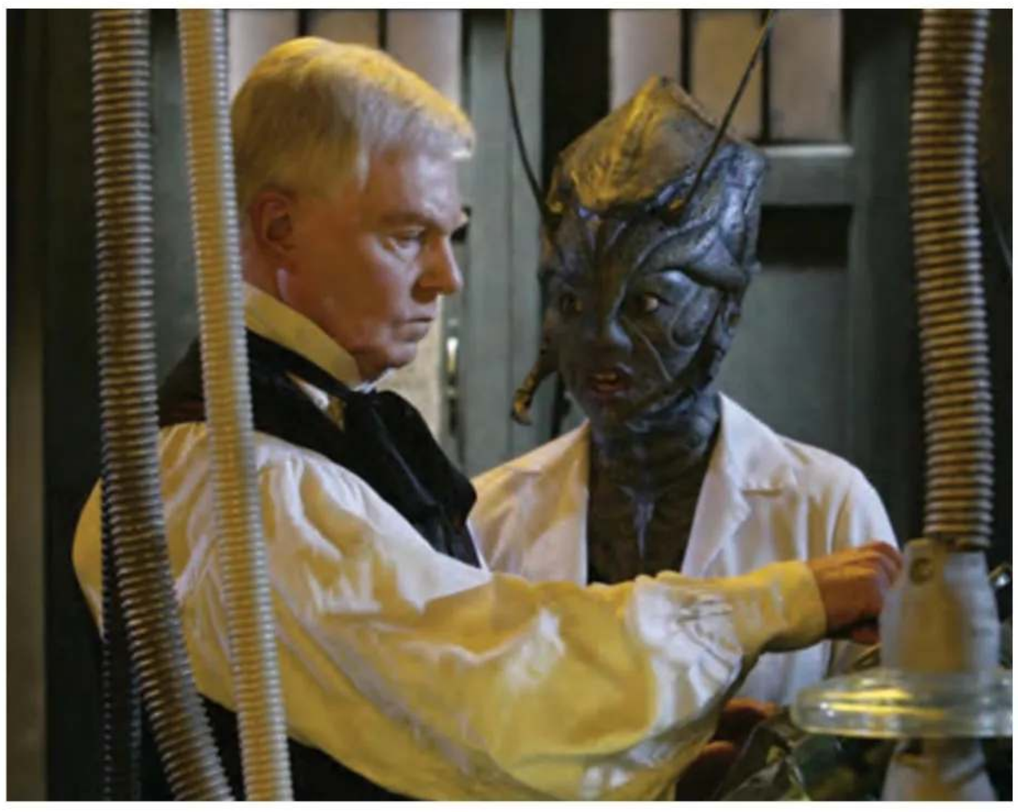
STORIES 185-187

HUMAN NATURE/THE FAMILY OF BLOOD, BLINK, UTOPIA AND THE SOUND OF DRUMS/LAST OF THE TIME LORDS











BBC

DOCTOR WHO

THE COMPLETE HISTORY

HUMAN NATURE /
THE FAMILY OF BLOOD

BLINK

UTOPIA

THE SOUND OF DRUMS /
LAST OF THE TIME LORDS

BBC

PANINI MAGAZINES



EDITOR MARK WRIGHT
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR McGOWN
WITH THANKS TO JOHN AINSWORTH, PAUL CONDON, BEN COOK, PAUL CORNELL, KEVIN DAVIES, RUSSELL T DAVIES, JAMES DUDLEY, GEOFF EVANS, NEV FOUNTAIN, CLAYTON HICKMAN, DAVID J HOWE, NIC HUBBARD, RICHARD MARSON, ANDREW MARTIN, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, MATT NICHOLLS, JULIE ROGERS, ZOE RUSHTON, EDWARD RUSSELL, GARY RUSSELL, JIM SANGSTER, JO WARE, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Partwork Authority,
Marketing and Distribution :
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd & Marketforce.

Printed in Spain ISSN 2057-6048 ALL RIGHTS RESERVED







© 2016 Panini UK Ltd

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under license. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. All images © BBC. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead person or institutions is intended and any such similarity is purely coincidental. Nothing printed within this publication may be reproduced in any means in whole or part without the written permission of the publisher. This publication may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition.

Contents

HUMAN NATURE / THE FAMILY OF BLOOD

8 INTRODUCTION	10 STORY	14 PRE-PRODUCTION	23 PRODUCTION	34 POST-PRODUCTION
39 PUBLICITY	41 BROADCAST	42 MERCHANDISE	43 CAST AND CREDITS	46 PROFILE

BLINK

50 INTRODUCTION	52 STORY	54 PRE-PRODUCTION	60 PRODUCTION	66 POST-PRODUCTION
68 PUBLICITY	69 BROADCAST	70 MERCHANDISE	72 CAST AND CREDITS	74 PROFILE

UTOPIA

78 INTRODUCTION	80 STORY	82 PRE-PRODUCTION	90 PRODUCTION	96 POST-PRODUCTION
98 PUBLICITY	99 BROADCAST	100 MERCHANDISE	101 CAST AND CREDITS	104 PROFILE

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

108 INTRODUCTION	110 STORY	114 PRE-PRODUCTION	124 PRODUCTION	135 POST-PRODUCTION
138 PUBLICITY	140 BROADCAST	141 MERCHANDISE	142 CAST AND CREDITS	146 PROFILE

148 INDEX



Welcome

On 21 December 1963, the Daleks made their first appearance in *Doctor Who* – albeit a briefly glimpsed sucker arm pinning Barbara Wright to the wall. Arugably, this is one of the series' most terrifying cliffhangers and set a defining tone for the future. It was the introduction of a truly scary and original monster that would worm its way into the psyche of our popular culture.

It's a trick that *Doctor Who* has pulled off on many occasions since. Just when you think there can't possibly be any more spine-chilling creatures to be wrenched from the dark imaginations of the show's writers, they do it again, sending another generation scurrying behind the sofa.

It happened on 9 June 2007 with the broadcast of Steven Moffat's *Blink* [see page 48] and the first appearance of the Weeping Angels. These quantum-locked statues of fear define the ability of *Doctor Who* in the twenty-first century to key into our deepest fears as much as the Daleks did in the 1960s. Back then, playgrounds would resonate to the sound of children shrieking, "Exterminate!" In 2007, the kids were covering up their eyes and screaming, "Don't blink!".

We also look at the three-part climax to the 2007 series in *Utopia/The Sound of Drums/Last of the Time Lords* [see page 76].

You may be wondering why *Utopia* shares the same story numbering as *The Sound of Drums* and *Last of the Time Lords*. While *Utopia* was filmed in a separate production block and has a very different location to the final two episodes, it's very much part of the same narrative, and we felt the episodes formed one three-part story.

This story saw the return of the Master, the Doctor's Time Lord arch-enemy first seen in *Terror of the Autons* [1971 – see Volume 16].

Played here by Sir Derek Jacobi, before regenerating into John Simm, the Master highlights how *Doctor Who* can take an element from its past and explore fresh dimensions within that vast history. Simm's Master is an edgy, dangerous take on the character, a charismatic opposite to David Tennant's genial Tenth Doctor.

While this volume looks at new monsters and fresh takes on old enemies, we open with a story that is *about* the Doctor.

Human Nature/The Family of Blood [see page 6] gets to the core of the Doctor by transforming him into an different person altogether. As schoolteacher John Smith, the Time Lord who walks in eternity gets a crash course in the brevity of human life and loves. Every story is about the Doctor at some level, but few are as heart(s) breaking as this...

Mark Wright – Editor



Right: The Weeping Angels – terror for a new generation.

'SIMM'S MASTER IS EDGY AND DANGEROUS, A CHARISMATIC OPPOSITE TO DAVID TENNANT'S GENIAL DOCTOR'



HUMAN NATURE/ THE FAMILY OF BLOOD

STORY 185

England, 1913. School teacher John Smith is plagued with dreams in which he is an alien adventurer called 'the Doctor'. His dreams are real and the Family of Blood are on the hunt for him. War comes to England a year early.



Introduction

Human Nature/The Family of Blood takes a unique sidestep into a world where the Doctor is human, and allows the series to investigate the romantic side of the Doctor's personality. At the same time, however, this experiment highlights the ways in which such earthly pursuits may be difficult – if not impossible – for the Time Lord.

The Doctor has a granddaughter. So, we might infer that he had a relationship with her grandmother (although there are a number of alternative theories in spin-off fiction). The Doctor, however, has never been a great lover. For most of his lives he's been more avuncular – seeking to protect or to educate his fellow travellers. Even when a companion like the beautiful and provocatively dressed Leela was at his side, he was focused on civilising her wild spirit and uninterested in any romantic possibilities.

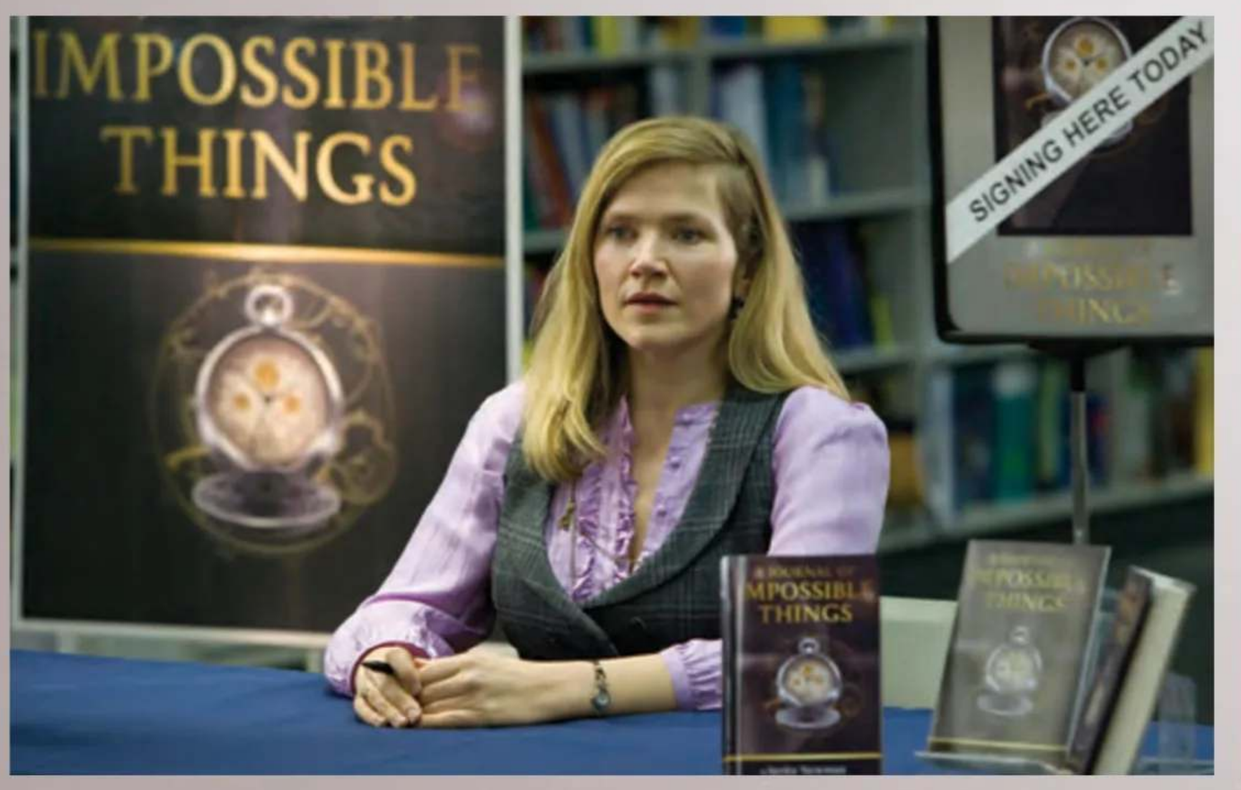
There are exceptions. Despite not wanting to marry either Cameca in *The Aztecs* [1964 – see Volume 2] or Elizabeth I in *The Day of the Doctor* [2013 – see Volume 75] he does seem attracted to them. The Third Doctor is jealous when he's usurped by Professor Clifford Jones in *The Green Death* [1973 – see Volume 20]. Jo Grant tells an unimpressed Doctor that Cliff reminds her of a younger version of him. And then there's the Doctor's first on-screen kiss in the 1996 TV Movie [see Volume 47]. The Doctor seems quite taken with Grace, despite the fact that she'd just killed him.

But it's Rose Tyler who has the most profound effect on the Doctor. In *Doomsday* [2006 – see Volume 53] she tells him that she loves him. And although it's not one-sided – the Doctor is devastated when he loses her – he feels unable to commit.

In *Human Nature* the Doctor turns himself into a human being to hide from the Family of Blood, but an unexpected consequence is that he falls in love with Joan Redfern – the matron at an Edwardian boys' school. On this occasion the couple are on much more of an equal footing. There's the prospect of him spending his life with this woman. The relationship makes a lasting impression on the Doctor, and he visits Joan's great-granddaughter, to find out if his ex had a happy life, before regenerating into the Eleventh Doctor [*The End of Time*, 2009/10 – see Volume 62].

The Doctor continues to flirt ineffectually with the various women in his life when he changes face, but it was *Human Nature/The Family of Blood* that allowed him to experience a real relationship that seems somewhat alien to the Doctor as we know him. ■

Below: Joan's great-granddaughter releases *A Journal of Impossible Things*.




'HUMAN NATURE/THE FAMILY OF BLOOD ALLOWS THE SERIES TO INVESTIGATE THE ROMANTIC SIDE OF THE DOCTOR'S PERSONALITY.'

STORY
Human Nature

The Doctor and Martha dash into the TARDIS and take off, but the Doctor warns Martha there is only one way to make their pursuers give up. He holds up a watch... [1]

... and wakes up in an old-fashioned bedroom. Martha enters, dressed as a housemaid. She calls the Doctor 'Mr Smith', gives him the morning paper, dated 1913, and tells him he's completely human.

Later that day, Martha is scrubbing the floor with another maid, Jenny, when one of the boys, Hutchinson, makes a bigoted joke about her. [2]

The school matron, Nurse Redfern, helps Mr Smith carry his books. She asks him to call her Joan and addresses him by his first name, John. [3] She drops a hint about him asking her to the dance at the village hall. John falls down the stairs.

Joan takes John to his room where he tells her about his dreams, which he has written down in *A Journal of Impossible Things*. [4]

In the dormitory, Hutchinson gives Latimer his Latin work to do. Latimer has an odd ability to guess things which turn out to be correct. Another boy, Baines, reveals he's arranged for a supply of beer to be hidden in the woods and goes to fetch it.

That night, Martha is sitting outside the village pub with Jenny when she sees a green light in the sky. [5]

Baines sees the light descending and bumps into an invisible spaceship. [6] He ventures inside where he talks to the disembodied voices of the Family. He screams as one of them takes him over.

Martha enters a barn where the TARDIS is hidden. She remembers the Doctor telling her that the creatures chasing them have a limited lifespan so the Doctor intends to become human while his real self is hidden in the watch. [7]














7


8


9


10


11


12

The next day, Latimer visits John Smith in his study. When John nips out of the room, Latimer takes the watch from the mantelpiece.

Outside, Baines smells something. He contacts the Family and tells them to activate the soldiers.

A farmer, Clark, is surprised when one of his scarecrows suddenly waves at him. He thinks it's a boy messing about until more scarecrows lurch across the field towards him. [**8**]

A little girl called Lucy is walking down a country lane when a scarecrow grabs her and carries her away.

In the grounds of the school, the boys practise firing a machine gun. The headmaster, Rocastle, tells Latimer that he hopes he will have a just and proper war in which to prove himself. [**9**]

John walks with Joan to the village where a piano is being hoisted into a building. John anticipates disaster and throws a cricket ball to cause a chain of events that saves a baby from being crushed. [**10**]

John invites Joan to the dance and back in his study he kisses her for the first time. Martha walks in – and rushes out again, heartbroken. "You had to go and fall in love with a human... and it wasn't me."

Jenny is captured by scarecrows and taken to the spaceship, where the possessed Clark and Baines tell her that Mother of Mine is dying to meet her. [**11**]

When Jenny returns Martha realises she is not herself and runs to the Doctor's study, where she discovers the watch is missing.

John accompanies Joan to the dance. Martha arrives and tells John who he really is – watched by Lucy.

The village hall is surrounded by scarecrows and Clark. Baines and Jenny stride in, brandishing weapons. They know the Doctor has taken human form, but they need a Time Lord.

Baines asks him who he wants them to kill – his friend or his lover? [**12**]

The Family of Blood

Latimer is also present in the hall and briefly opens the watch. This distracts the Family, enabling Martha to grab Jenny's laser gun. [1] She orders the Family to lower their guns and the villagers flee. She runs outside where she meets John Smith and Joan; they race back to the school together where John rings a bell to wake up the boys. There is an enemy at the door and they must take arms.

Rocastle demands to know what is going on and John explains that Baines and Clark have murdered people in the village. Latimer hides with the watch, which tells him it should be kept closed. [2]

Rocastle and another school teacher, Phillips, approach Baines, Jenny and the scarecrows outside the school. [3] Baines states that they are the Family of Blood and that all they want is Mr John Smith and his Time Lord consciousness. He kills Phillips, and Rocastle runs back to the school.

Martha and Joan search John's study for the fob watch; Martha begins to convince Joan that she is telling the truth about who John is. Joan speaks to John and asks him about where he was brought up; his reply sounds like an encyclopedia entry. [4]

The Family realises the Doctor's Time Lord consciousness is in the watch. They order the scarecrows to attack the school, but they are mown down by machine guns. [5] Rocastle sees Lucy and tells her to come towards him. She vaporises him and John instructs the boys to retreat through the school.

Latimer escapes with the watch into the woods. John, Martha and Joan also get away. Clark has the TARDIS brought to the school and the Family call out to the Doctor to surrender. [6] John asks Joan why he can't be John Smith, that's all he wants to be.














7


8


9


10


11


12

Joan takes John and Martha to the cottage where the family of the little girl lived. Latimer arrives, explaining that the watch told him to find the Doctor.

The Family launches fireballs at the village from their spacecraft. [**7**]

John wonders what sort of man the Doctor is, if falling in love didn't even occur to him, and considers giving the Family the watch. Joan tells him that if he does then the Family will cause more destruction.

She asks to be left alone with him; he puts her hand on the watch and they see a vision of themselves getting married and growing old together. [**8**]

John enters the Family's spacecraft and gives them the watch – but it turns out to be empty, as the Doctor is now back to his Time Lord self and merely pretending to be John Smith. [**9**]

He creates an energy feedback into the spacecraft's heat converters and runs.

The Family escapes the explosion, but the Doctor has punishments for them; wrapping the Father in unbreakable chains, imprisoning the Mother in an event horizon, trapping the girl inside a mirror, every mirror, [**10**] and suspending Baines in time, working as a scarecrow.

The next day, the Doctor visits Joan. He explains that Smith is still a part of him, and invites her to come with him, but she refuses, as to her Smith is dead, and she holds the Doctor responsible for all the deaths.

The Doctor and Martha return to the TARDIS where Latimer comes to say goodbye. The Doctor hands him the watch and they leave.

The next year, Latimer and Hutchinson are in the trenches, where the watch enables Latimer to save both of their lives. [**11**]

And many years later, when Latimer is an old man attending a war memorial service, he sees the Doctor and Martha once again, both of them wearing poppies. [**12**]

Pre-production

"I didn't have a policy of 'let's adapt a novel'. A good idea is a good idea. I just wanted the best *Doctor Who* stories and I'll grab 'em from anywhere, as long as they haven't already been seen by a mass audience," Russell T Davies told *Doctor Who Magazine*.

One of the two-part stories in the 2007 series was to be adapted from *Human Nature*, an original novel in the range *Doctor Who – The New Adventures* published by Virgin Books from 1991 to 1997 when the TV series was not in regular production. Speaking on *Doctor Who Confidential*, Davies observed of this tale that it was "literally one of the best *Doctor Who* stories ever written. So when we brought *Doctor Who* back, I thought, 'Why are we not filming it?'" He telephoned the novel's author, Paul Cornell, who had previously written *Father's Day* [2005 – see Volume 49] in 2004 when the series returned. Before Davies even began to make his suggestion, Cornell said, "You want me to do *Human Nature*?"

Below: Completely human.



Original story

Plotted with fellow writer Kate Orman, *Human Nature* was published in May 1995 and was well received, topping a poll of *Doctor Who Magazine* readers in 1998; it had also been serialised by BBCi as an e-book in 2002. The original novel featured the Seventh Doctor, as played on television by Sylvester McCoy, and his companion, twenty-sixth-century archaeologist Bernice Summerfield, known as Benny. In the previous novel, *Sanctuary*, Benny's love, Guy de Carnac, had been killed, and so the Doctor assumed human form to understand her grief; he lived as Dr John Smith from Aberdeen, a History teacher at the Hulton Academy for Boys run by George Rocastle MBE in Farringham, Norfolk in April 1914. Left with a written list of nine things to stop the Doctor doing, Benny became Smith's niece, staying in the nearby village and making friends with a suffragette called Constance. At the school, Dr Smith fell in love with widowed Science teacher Joan Redfern, while the pupils included house captain Hutchinson who bullied young Timothy Dean. Dr Smith unwittingly drew upon his real memories to tinker with a Victorian fantasy called *The Old Man and*



Left:
The *Worzel Gummidge* reboot takes shape!

the Police Box, and believed his parents were Sarah Jane and Harry (named after Sarah Jane Smith and Harry Sullivan, two of the Doctor's companions between 1973 and 1976).

The villains of the piece were the shape-shifting alien family the Aubertides who consumed part of their victims to analyse their DNA; one of the Aubertides, Aphasia, took the form of a young girl with a balloon – the balloon in fact being a sentient device used to attack people. Destroying the school with a nuclear weapon, the aliens captured Joan and held her hostage in demand for the biodata module – a pod like a cricket ball – containing the Doctor's true personality. However, when Smith arrived, it turned out that he had become the Doctor again and the pod contained Smith's persona. This was adopted by the Aubertides' leader, August, which then sacrificed itself to save Joan. The aliens were ultimately trapped for eternity in personal temporal shields. At the book's end, it was made clear that the Doctor could *not* love Joan the same way that Smith did. In the epilogue, Tim became a conscientious objector and joined the Red Cross, saving the life of Hadleman, a man destined to die in World War I, while Lieutenant Hutchinson was killed.

The book was a favourite of Paul Cornell's and on occasions during the late 1990s when he had discussed a revival of the *Doctor Who* television series with fellow authors Gareth Roberts (writer of *The Shakespeare Code* [2007 – see Volume 54]), Matt Jones (writer of *The Impossible Planet/The Satan Pit* [2006 – see Volume 53]) and range editor Rebecca Levene, one of his plans had been to adapt *Human Nature* for the screen.

Russell T Davies wanted Paul Cornell back on the series following the success of *Father's Day* and the idea had been discussed since 2005, with the story formally scheduled by spring 2006; since then, Paul had been writing for the new BBC One series *Robin Hood*. *Human Nature* contained emotive elements which fitted in with the revived series, and as Davies commented in *Doctor Who Magazine*, "It's



Connections: What's in a name?

- The Doctor was first known by the alias 'John Smith' in *The Wheel in Space* [1968 – see Volume 12], made up by Jamie McCrimmon when answering the questions about the Doctor's medical history. It was later used during the Third Doctor's exile to Earth, commencing in *Spearhead from Space* [1970 – see Volume 15].

HUMAN NATURE / THE FAMILY OF BLOOD

STORY 185

Connections: Angelic voices

The Farringham school choir sing John Bunyan's 1684 hymn *To Be a Pilgrim* (also known as *He Who Would Valiant Be*) from the second part of his significant work *The Pilgrim's Progress*. Part One was published in 1678.

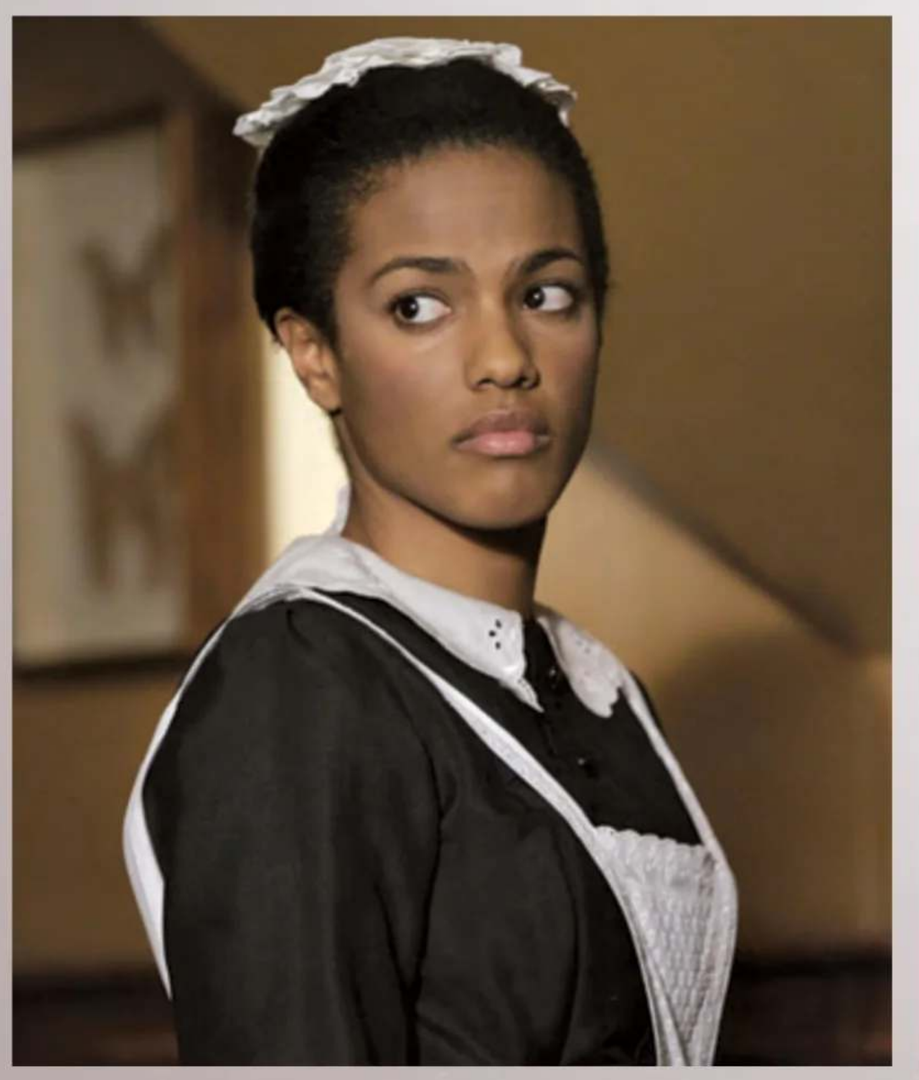


a very rare story, in that it centrepieces the Doctor and takes him into brand-new territory, brand-new emotions."

The story was set against the background of the First World War, which changed the face of warfare, and Paul saw the tale as a debate between pacifism and discipline; Russell also wanted to emphasise that when the cadets took up arms it was a terrible thing. The book's setting offered up a lost era of England, a nation with beautiful countryside, still confident that it could win a great war – a war during which British life and the nation's class system would change for ever. The novel had been set in the spring of 1914 before the war, and the script was initially shifted to the summer. "Very early on, it was obvious that this was a darker, more adult script and so the plans began to change," explained Davies to *Doctor Who Magazine*. The narrative was shifted back to the previous winter of 1913 while the story itself was dropped back from the slot of Episodes 4 and 5 to become Episodes 8 and 9; it was the first story to be commissioned for the 2007 series and was initiated while work still proceeded on the 2006 series.

The writer was concerned that he was scripting a relationship between Smith and Joan in the wake of the romance between the Doctor and Reinette in the 2006 episode *The Girl in the Fireplace* [see Volume 52], but Davies pointed out that this would be a far more human version of the lead character falling in love. One of the other original ideas for this serial, later changed, was that there would be no CGI work – all the effects would be achieved mechanically.

Right: Maid Martha is not looking forward to doing her chores.



Human school teacher

Paul Cornell re-read his novel and noted which elements could be jettisoned, notably a fake future Doctor (the Tenth) encountered by Benny, and sub-plots about Constance and Benny's landlord, Alexander Shuttleworth, who discovered her secret. The location was also to be restricted, omitting the trips to other planets from the book. The core plot was thus the Doctor becoming a human school teacher in 1914 and being hunted by aliens, with the planned cliffhanger originally being Smith having to decide if the cadets should fire upon the aliens. The alias of John Smith from the novel fitted in well, since as Russell commented on *Doctor Who Confidential*, "It's just by chance we've ended up using it a lot this year."

At this early stage, the plan was that new companion Martha would come from this period, and so her family was present, visiting her. Fearing this story was



Left:
Nurse Redfern checks for nits!

too traditional, Paul restructured his plot which now began with Dr Smith waking up in bed married to Joan, and with Martha as their maid. This outline was then discussed with the production team after executive producer Julie Gardner and script editor Helen Raynor had read the novel. Russell T Davies recalled the book anyway, and his notes pulled the storyline closer to the original, with the main change being the Doctor's motivation to become human – an act of mercy to prevent the horrors his alien pursuers would unleash with an extended life span. "Russell kept saying, 'Bring it back to the book!'" Paul told *Doctor Who Magazine*.

The timescale of the narrative was originally far longer to allow the romance between Joan and Smith to blossom, but this did not fit with the speed of the aliens' pursuit. Also debated at length was the object containing the Doctor's true personality. Russell suggested that it should be changed from a cricket ball to a fob watch, something that Smith could *choose* to open; "You can believe a watch having great power," he commented on *Doctor Who Confidential*. At the same time, Julie Gardner's concern that the object and the Doctor split the tale of the aliens' search was addressed and resolved.

Since the aliens assumed human form, the story was lacking traditional monsters and Russell suggested adding animated scarecrows. Paul was initially reluctant, but soon saw their potential, telling *Doctor Who Confidential*, "I love spooky scarecrows. They're so gothic, wonderful and really English." The story's ending seemed very strong in terms of the Doctor's treatment of the Family. "The Family have, in a way, destroyed his chance for happiness," Paul told *Doctor Who Magazine*, "I'm pleased with the harshness of the Doctor's judgements, but cannot help but think they are not final. None are fatal. They're all trapped until he decides to release them."

John and Joan

The montage of Smith's unlived future in *The Family of Blood*, showing the Doctor a glimpse of humanity beyond his Time Lord existence, was described by Russell T Davies as "the finest piece of writing from Paul Cornell", while the author explained, "I wanted to let [the Doctor] see what he's missing." The story was to be another step forward for Martha, giving her the huge responsibility of looking after the amnesiac Doctor, also placing her in a difficult subservient position and breaking her heart by watching a romance unfold between the Doctor and Joan.

As the writing process began, Helen Raynor reduced her duties, in order to write Episodes 4 and 5 – *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], and handed over the story to incoming script editor Lindsey

HUMAN NATURE / THE FAMILY OF BLOOD

STORY 185



Above: "Have you heard who's doing *Strictly* this year?"

Alford. Paul Cornell started writing his first script in May 2006 to be followed by the second from June; he attended most of the readthroughs for the new episodes to get a grasp on the character of Martha and refine her dialogue. Russell was keen that at this later stage in this series, Martha should spend time isolated from the Doctor, driving her plot in her own right. A very early decision with the scripts was to start in the middle of the narrative rather than set up the Doctor's situation. The first draft also retained from the novel a sequence in which Timothy was beaten by the other boys, but which was subsequently dropped. It was Russell who suggested that the aliens referred to each other as relations in the manner "Father of Mine". Several drafts of the scripts were completed by September, and a pre-credit sequence was added to establish the situation which the Doctor would find himself in as Smith, clarifying events for the viewers.

Connections: Famous friend

- John Smith delivers a lecture on the involvement of Napoleon Bonaparte (1769-1821) in the Battle of Waterloo. Ian Chesterton and Barbara Wright met the French political leader in *The Reign of Terror* [1964 - see Volume 3], while the Third Doctor claimed in *Day of the Daleks* (1972 - see Volume 17] to have told 'Boney' that "an army marches on its stomach".



The fourth draft of *Human Nature* was produced on Tuesday 19 September 2006, alongside a third draft of *The Family of Blood.* Although the fundamental story was the same as the broadcast version, scenes and dialogue were different. The setting was spring 1914 and Dr John Smith worked at Farringham Military Prep School in Norfolk. In this version, Joan had a cottage of her own near the school, with one scene showing her with Dr Smith in her bedroom. The scarecrows were robots in this version, and Daughter of Mine's punishment was to become a metallic statue in a precinct. Going to Joan's home to say goodbye at the end, the Doctor whispered his real name to her; "That's a nice name," she said.

Following the drafts in mid-September, Davies performed a rewrite. Smith's doctorate was dropped so that his character would not be referred to as "Doctor", and while Smith was originally from Aberdeen, Scots-born David Tennant wanted to retain his English accent and so his origins were switched to Nottingham. The mechanics of using the sentient balloon device on screen were deemed impractical and the idea was abandoned. Another notion was that the aliens would be connected to objects; Lucy to her balloon and Jenny to a handbag; thus Jenny would cry out in one scene where Martha spilt hot tea on her handbag. Two other points of debate were the possibility of losing the complex piano drop scene from *Human Nature* – which Davies wanted to keep – and concerns about the buried spaceship with its hatch in the ground, which were solved when Russell and his team realised that they could make it invisible.

The story originally to have formed Block Five for production in November, but were then shifted back into Block Six,

with *Blink* [see page 48] pulled forward instead to double-bank with both this and the end of Block Four, which was the Dalek story. As such, Paul Cornell's scripts would be directed by Charles Palmer who had handled Block Two – *Smith and Jones* [2007 – see Volume 54] and *The Shakespeare Code* – from late summer 2006.

Impossible things

Because of the overlap in production with Block Five, and to afford producer Phil Collinson a well-deserved break, Block Six was produced by Susie Liggat who had worked as a first assistant director on several episodes since late 2005 and who had produced *Invasion of the Bane*, the first episode of *The Sarah Jane Adventures* that autumn. For this block, Collinson was given an executive producer credit.

The shooting scripts for the two episodes were issued on Monday 20 November. Originally, the Doctor found the fob watch in his pocket in the opening scene. When Mr John Smith was introduced in the next scene, it was noted 'this man looks exactly like the Doctor, except he's not', and the stage directions and dialogue all referred to him as 'Smith'. Originally there was to be a caption after the opening titles reading 'Farringham School for Boys, Hereford. November 1913'. Matron Joan Redfern was described simply as in her '30s'. When outlining *A Journal of Impossible Things*, the script suggested it included, 'A drawing of a Slitheen. A Cyberman. A Dalek. Lazarus. Not perfect reproductions; an ordinary man's representation', while the Doctor referred to the 'character' Rose, who disappeared.

When Baines found the invisible spaceship, there was 'a shimmer, like a force-field, the colours of petrol'. Of the spaceship, the 'interior is mostly in darkness, just patches of sickly green light, glimpses of strange machinery. The throb of alien machines.' Of the Chameleon Arch, the script noted, 'Hanging from the ceiling, at head-height, on a cable, is a head-sized Arch. It fits over the head like an Alice band – without being remotely Alice bandy, it's metal, almost barbaric, studded with jagged controls. (NB, this is very distinctive; it'll need to be recognised in ep.11 – [*ie Utopia* – see page 76]).' When Tim opened the fob watch in the dormitory, the script suggested flashback images of 'a Slitheen, Dalek, Cyberman, Lazarus, Sycorax Leader [and] Werewolf.'

When 'the soldiers' were activated, the first scene with a scarecrow coming to life was originally the one with the little girl.



Connections: Romantic encounter

- Joan comments that the fictitious Doctor in Smith's stories had "a girl in every fireplace". This cheekily alludes to *The Girl in the Fireplace* [2006 – see Volume 52] in which the Doctor had a romantic encounter with Jeanne-Antoinette Poisson – Madame de Pompadour (1721-64), the official mistress to King Louis XV of France.



Below: I spy with my little eye...

HUMAN NATURE / THE FAMILY OF BLOOD

STORY 185

The girl was walking down a lane with a string of balloons when the scarecrow turned its head to watch her. "Hello," she waved, and the figure waved back. "You're funny," said the girl as the scarecrow tilted its head, and she added, "Bye bye." As she walked down the lane, the figure followed her, and the girl stopped, saying, "You stay there. You're supposed to be scaring crows." A bit unnerved, the girl started to run, shouting, "Stop following me!" as the scarecrow scooped her up.

Joan's late husband was now called Oliver; Smith commented that his father Sydney was a watchmaker from Nottingham while his mother, Verity, was a nurse. This was a reference to the series' first producer Verity Lambert and Sydney Newman, the Head of Drama who helped develop *Doctor Who* in 1963. The names came about from an interview involving Verity Lambert and Russell T Davies for *SFX* magazine. After Davies had left, journalist Nick Setchfield commented that Verity's name had been used in the novel as the name of Smith's first romance (actually a figure guarding the Doctor's true personality). The former producer was amused, and Setchfield subsequently told Davies about this. "That was a nice little nod to them to write them into the fiction of the whole thing," said Russell T Davies on *Doctor Who Confidential*.

There was to be a scene of Smith preparing for the dance in his study, looking at himself in the mirror and singing quietly, "Robert De Niro's waiting, talking Italian... talking Italian. Italian!" from Bananarama's 1984 single *Robert de Niro's Waiting* which referred to the acclaimed American actor. Puzzled, he stopped, ruminating, "Robert de who?" Starting work again on his hair, he sang, "Gimme gimme gimme a..." and then stopped, adding, "No. Maybe not." This referred to Abba's 1979 disco hit *Gimme! Gimme! Gimme! (A Man After Midnight)*. The scene of Joan meeting Smith to go to the

Right:
Jenny is possessed.





Left:
Matron Joan Redfern.

dance was originally later, after Martha fleeing from Jenny, but was split in two in the finished edit.

In *The Family of Blood*, when Tim opened the watch to the little girl, the script noted, 'Cut to [close-up of] the Doctor, as 8/36 [Tim's glimpse of the Doctor in Episode 8] at his strongest... Intercut fast with images from Ep.3.X sc.105 [the Doctor's close-up] in *The Runaway Bride*, the Doctor as the God of Destruction, surrounded by fire and flames.' Originally, it was the little girl's voice which narrated the fate of the Family in the montage at the end of the episode, with the stage directions noting: 'The Doctor stands above them. Like a God of the Night. Lit by flames from the wreckage. The dark sky above him. A huge, terrifying hero shot of his strength and power.' The closing scenes had the Doctor referring to the events of 28 June 1914 which helped trigger World War I when Archduke Franz Ferdinand, heir to the Austro-Hungarian throne, was shot by a Yugoslav student Gavrilo Princip. Originally at the end of the script, when the elderly Tim started to cry at the sight of the Doctor and Martha, he blinked, and they were gone, after which he looked back to the memorial. Prior to this, the female vicar read a standard text for British memorial services, the poem *For the Fallen* by Laurence Binyon, first published in *The Times* on 21 September 1914.

Flash-forwards

The TARDIS pre-titles sequence was set on Day 9 (as were the Doctor's recorded flashbacks), with John Smith then waking on Day 10 (Monday 10 November 1913) and the ship landing Night 10, Day 11 (11 November – later Remembrance Day) opening with Martha cycling at dawn, with the dance and the ensuing events on Night 11. Day 12 then saw the Doctor's sentencing of the family and his goodbye to Joan... and also the final Remembrance Day scene at the precinct. Of the cutaway elements, the Doctor aiming the sonic screwdriver in the modern corridor was on Day X as was Martha in modern clothes, with the battlefield scenes on Night X set three years later in 1916. All the flash-forwards of Smith's life with Joan were also on Day X; these included their marriage in 1915, their first baby in 1916, their walk down the country lane with two daughters and a son in 1926, and Smith's death in 1963.

The location recce for the episodes was conducted on Tuesday 21 and Wednesday 22 November, followed by a production meeting. The readthrough was held on the afternoon of Thursday 23 November – the series' 43rd anniversary.

At the suggestion of Phil Collinson, the main guest for the story as Joan Redfern was Jessica Stevenson, a writer/performer who had found fame in the cult comedy *Spaced* and with whom Russell T Davies had worked on his 2001 series *Bob & Rose*. On *The New Paul O'Grady Show*, Jessica explained how much



Connections: Battle lines

- Tim Latimer borrows *The Definitive Account of Mafeking*, a book detailing the Siege of Mafeking in the Second Boer War in South Africa between October 1899 and May 1900. The First Doctor claimed to have been present at the Relief of Mafeking in *The Daleks' Master Plan* [1965/6 – see Volume 6], while the Fourth Doctor referred to it again in *The Invasion of Time* [1978 – see Volume 28].

she wanted to be in *Doctor Who*: "I kept pestering Russell. Just vicariously. Anyone I knew who knew him vaguely. Please ask Russell, ask him. Is he going to give me a part?" Playing Baines was Eton-schooled Harry Lloyd, who had featured in *Robin Hood* as Will Scarlett, although he was not present at the readthrough and script editor Gary Russell deputised in this capacity; Palmer had previously directed Harry in the ITV drama *Vital Signs* a few months earlier, and Harry was then dating Gugu Mbatha-Raw who was playing Martha's sister, Tish. Playing Tim was 16-year-old Thomas Sangster who had been in the film *Love Actually*. Lauren Wilson, cast as Lucy Cartwright, was nine years old and had previously worked on *Midsomer Murders;* she was a huge fan of *Doctor Who* and could not believe that she was now to appear in her favourite series.

At this first rehearsal, some of those present cried at touching performances from David Tennant (who introduced himself as 'John Smith' in the cast run-down) and Jessica Stevenson. The cast members playing the Family decided that they would try never to blink during their scenes to indicate their alien possession.

Below: Baines doesn't blink.



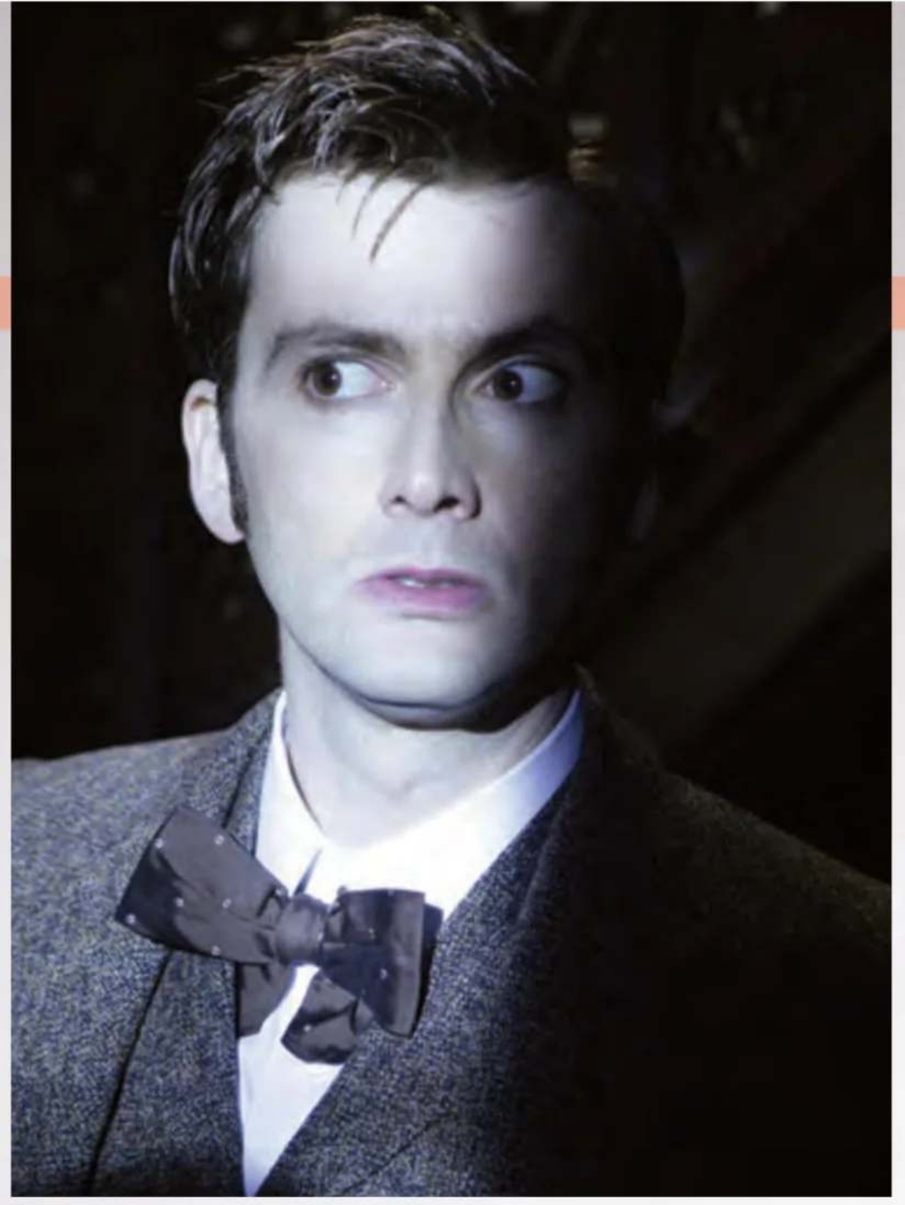
Cartwrights' cottage

The block's Tone Meeting was held on Friday 24 November, the same day that pink script amendments were issued. These changes covered the aftermath of Smith's fall down the stairs, Martha and Jenny seeing the light in the sky and later arriving at Cooper's Field, some of Martha's viewing of the Doctor's recorded message, Tim opening Smith's watch in the dorm, visions of the battlefield and Martha in modern clothes, plus various elements of scenes at the dance hall. At the same time, changes to *The Family of Blood* covered the boys being armed for battle, Joan asking Smith about his childhood, Rocastle approaching the little girl, some of the material at the Cartwrights' cottage and the evacuation of the Family's ship. Some of these changes to the climax had been because of concerns about leaving the school and where the final scenes with Smith and Joan should be set. This was solved by Russell T Davies who declared, "Let's find a random house and do it there." As such, the little girl was named Lucy Cartwright and this material was located in 'Cartwrights' Cottage' (although some schedules also referred to this as 'Wainwrights' Cottage' – a hangover from a previous draft, before it was pointed out to Davies that *Blink* featured a Kathy Wainwright and Lucy's surname was changed accordingly).

The day before production began, John Barrowman confirmed in an interview with SyFyPortal that he would be playing Captain Jack in the final three episodes of the 2007 series, and that Davies was currently writing Episode 11, *Utopia*. The BBC also confirmed a three-hour Radio 1 *Doctor Who* Special for Christmas Day, presented by Jo Whiley and David Tennant. ■

Production

On Monday 27 November, Freema Agyeman was the only artiste required for the first day of recording, when all of Martha's solo scenes in the TARDIS for *Human Nature* were recorded at Upper Boat studios from 8am to 1pm. "It was nice to do these episodes because I got to wear a completely different costume," said Freema on the episode commentary, explaining, "the clothes were really loose and comfortable." That evening, the 1975 serial *The Ark in Space* began a repeat on BBC Four as part of the *Science Fiction Britannia* season. The following day, both David and Freema were working with the crew of *Blink* which was being concurrently recorded that week. In the meantime, Charles Palmer's team worked at Llandaff Cathedral in Cardiff, where various school interior scenes for the staircase and dormitory were recorded with the boys and Jenny between 10am and 9pm. While not on set for Block Six, David Tennant could be found within the pages of *Radio Times* commenting on



Right: Face of fear.

the 2006 series, saying that it was "quite daunting, quite nerve-wracking" for him in the run up to broadcast of his first full series of *Doctor Who*. The goodbye scene between Rose and the Doctor from *Doomsday* was voted as the TV Moment of the Year by readers of the listings magazine, while David was Hero of the Year.

Based at the Gilestone Caravan Park at Talybont-on-Usk, the BBC crew recorded location sequences for most of the school scenes at the Victorian gothic mansion of Treberfydd House in Brecon, a major venue for production near Llangorse Lake, from 10am to 8pm on Wednesday 29 November. This covered Tennant's first scenes as John Smith and on *Doctor Who Confidential* he commented, "I approached John Smith as I would any other character – a new character who wasn't the Doctor... in some ways it was a great liberation. What other long running character halfway through the series gets to be completely and utterly different from the way he was last week?" During a break in recording of scenes in the corridor and entrance hall, weapons training with the young artistes playing the cadets was conducted by armourer Faujja Singh. Stunt co-ordinator Glenn Marks supervised Smith's fall down the stairs in *Human Nature* with suitably placed decking and a crash mat, and for the opening scene outside the school Bob Smith drove a vintage Peugeot hired from Vernon Saunders. Meanwhile, *Doctor Who*'s monster performers were on hand for movement rehearsals with the series' regular choreographer Ailsa Berk, perfecting a sinister walking 'lollop' (a word in the stage directions) reminiscent of the Scarecrow seen in the 1939 film *The Wizard of Oz*, and to test the scarecrow heads crafted by Rob Mayor of Millennium FX. This design had been partially inspired by the 1993 animated film *The Nightmare Before Christmas*; the heads were moulded in clay with hessian sack pressed into it to create the right texture, the deep eye sockets offered the wearer good visibility; the main design change was to omit a rope around the scarecrows necks for fear of copycatting.

The scene with the cadets being drilled with the Vickers gun was recorded from 11am on Thursday 30 November, with the cast wearing ear-plugs when operating the weapon and the shots of the gun firing into camera captured by a locked-off camera positioned behind a sheet of special glass. After this, scenes outside the school for *The Family of Blood* were recorded that night through to 9pm, with a second crew present and testing a film camera planned for use on the falling piano scene. Friday 1 December saw work from 2pm to midnight, starting with scenes in the entrance hall such as Smith's call to arms, and then at night sequences of the Family massing to attack the school, with a practical green light used for the unearthly glow of the possessed

Connections: Wonderful chaps

- Smith's *Journal of Impossible Things* featured rough sketches of all 10 incarnations of the Doctor. It is the first time that that a twenty-first-century episode visually represents the twentieth-century Doctors in any form on screen.



human bodies. The day also saw Tennant announced as hosting the first episode of the new series of Channel 4's *The Friday Night Project* (as Billie Piper had done in 2006) and that Jessica Stevenson was to feature in the new series as Joan, while on Radio 4's *Desert Island Discs*, comedian Matt Lucas said that he had purchased a TARDIS (one of the original props created for the revived series in 2004) for his partner, Kevin McGee, which had been erected in their living room. Also in the run-up to Christmas, the Cyberman voice changer helmet was one of the best-selling toys, with *Doctor Who – The Official Annual 2007* on course to out-sell *The Beano Annual*. David Tennant was then not present for recording from noon to 10pm on Saturday 2 December which covered first daytime scenes at the rear of the school – such as Baines sniffing the scent and Jenny shooting at Martha – and then at night included the murder of Phillips and the Family entering the entrance hall in *The Family of Blood*.

Scarecrows

After the weekend, work resumed at Treberfydd House on Monday 4 December where between 4pm and 2am, material for *The Family of Blood* was recorded including the armoury scenes, a hallway scene of Martha pleading with Smith to stop, and several sequences in the courtyard such as Tim telling Hutchinson his future. Monday 4 was also the planned release date for the soundtrack CD of Murray Gold's music from the series by Silva Screen, while in the *TV Times* listings magazine, *Doctor Who* was voted Best TV Show and David Tennant was Best Actor as far as the title's readers were concerned. "I've had an extraordinary, crazy, brilliant year and winning both awards has chuffed me to bits," said David.

Two units were at work in the rain on Tuesday 5 December from 4pm to 2am, and *Doctor Who Confidential* was on hand to witness the cadets defending the school against the scarecrows (which had small explosive squibs and 'blood bags' of straw sewn into pockets on their costumes to simulate gunfire on their bodies), with Glenn Marks again on hand to supervise stunt work. The demise of Rocastle was recorded along with the big action sequence by the main unit, while a second unit covered cutaway shots such as the boys fleeing the courtyard and the 'multiplication shots' of the six scarecrow performers to make them look like an army. Also recorded was a single shot of a sentry at Hooverville for *Daleks in*



Connections: 'Howzat?!

- John Smith's great skill with a cricket ball to avert disaster with a piano harks back to the Fifth Doctor's love of all things cricket, spectacularly displayed in his bowling and batting performance in *Black Orchid* [1982 – see Volume 35]. The Doctor claimed in *Four to Doomsday* [1982 – see Volume 34] that he once took five wickets for New South Wales.

Below: Hutchinson the bully picks a fight with Tim.



Connections: Right to vote

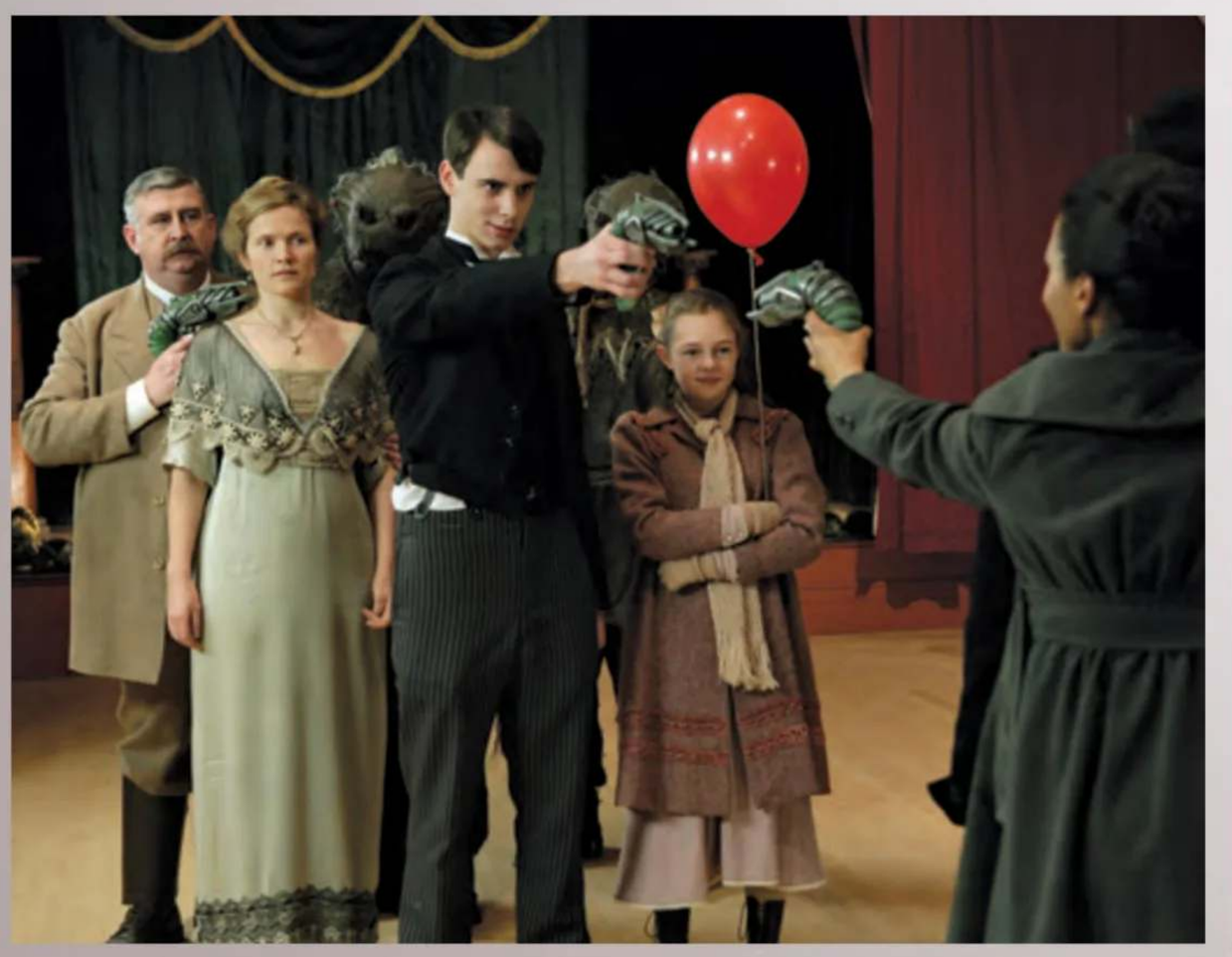
Jenny talks to Martha about the suffragettes in London while enjoying a drink outside the pub. The suffragette movement campaigned for women's right to vote in the late 19th and early 20th centuries, with the vote finally being extended to all women over the age of 21 in 1928 in Great Britain.



Manhattan. By now, the wintery weather was starting to take its toll. "A couple of times, we had to stand down and wait for the rain to stop, which is pretty unheard of on this schedule," director of photography Rory Taylor told *Doctor Who Magazine*. "I'd say this is the toughest shoot I've had on *Doctor Who*."

The crew worked at Tredegar House in Newport – a venue used in several episodes since *The Christmas Invasion* in July 2005 – on Wednesday 6 December. Recording started at 2.30pm with corridor scenes such as Tim showing the girl the watch, then moved to a first floor corridor where the little girl skipped. After this, David Tennant's only scene for the day was recorded in the attic; the glimpse of Smith and Joan with their first child. With this complete, he and Jessica Stevenson travelled to the BBC premises at Ty Oldfield where their dance rehearsal with Ailsa Berk was recorded by *Doctor Who*

Below: The Family gatecrash the party.



Confidential. Sequences of Jenny pursuing Martha were then also recorded in the attic through to 1.30am.

Also that day, Tennant was announced as *Doctor Who Magazine* readers' favourite Doctor, in a press release issued a day before publication of the results in *Doctor Who Magazine* 377. "This is a real honour, and I am totally gobsmacked!" said the actor, with the news later picked up by the *Mirror* and *The Sun* amongst others, while BBC News Online launched its own poll in the wake of the *Doctor Who Magazine* result.

Tennant and Agyeman

Thursday 7 December saw the *Daily Mail* announcing *Dr Who cosies up with his new girl* and BBC One controller Peter Fincham commenting on the chemistry between David Tennant and Freema Agyeman, seen tucked up in bed together (fully clothed!) in a sneak preview of *The Shakespeare Code*. Meanwhile in Wales, Paul Cornell visited the set of his episodes. The venue for work from 1.30pm to gone midnight was Upper Boat, where Smith's study and the corridor outside had been constructed with the finest attention to period detail. Various scenes for *Human Nature* requiring Tennant, Agyeman and Stevenson were recorded. The prop book of *A Journal of Impossible Things* had been created by artist Kellyanne Walker, working to a 40-page outline and text provided by Cornell.

The same sets were used for work from 12.30pm to 11.30pm on Friday 8 covering scenes with the three main cast members for both episodes of the story, with stunt co-ordinator Bill Davey was booked to supervise Martha slapping the Doctor in *Human Nature*, while Lindsey Alford drilled Agyeman on the bones of the hand between takes on *The Family of Blood*.



Left:
Joan and John enjoy the latest Dan Brown.

Pick-up shots for *Daleks in Manhattan/Evolution of the Daleks* were also recorded this day. Meanwhile, *The Sun* followed up the story of the Doctor and Martha in bed together commenting that as 'Martha moves in for the kill... her love intentions are ruined – by a monster'.

The crew spent Saturday 9 finishing scenes in the study from 10.30am to 9.30pm with Tennant; Agyeman was allowed the day off. *Doctor Who Confidential* covered the TARDIS material with the Doctor's messages to Martha (replacing the scheduled Bananarama/Abba scene which was dropped), and finally the scenes of the Family in the study were recorded. David Tennant also ad-libbed some material for the message which would be played too fast for the audience to hear; this included his comments that the best gig he ever attended was a performance by English pop group The Housemartins at the Scottish Exhibition and Conference Centre around December 1990. The same day, *bbc.co.uk* invited questions from the public for David Tennant which DJ Jo Whiley could pose to him on her Radio 1 Christmas Day *Doctor Who* Special.

Christmas drinks for cast and crew were arranged on Sunday 10 December as production entered its final week before the Yuletide break. As work started again at Tredegar House on Monday 11, the news came that the soundtrack album was topping the iTunes download chart. By now, David Tennant had appeared in the recording of the Comic Relief video of *I Would Walk (500 Miles)* at Elstree Studios along with Peter Kay, Matt Lucas and The Proclaimers, as well as former *Doctor Who* stars Frazer Hines and Bonnie Langford; this would be released in March 2007. Work from 10.30am to 9.30pm back at the 'school' began with Smith and Joan early in *Human Nature* and then the scene of the Doctor trapping the Daughter in the mirror in *The Family of Blood*, recorded in the hallway. After this came the classroom scenes, and as soon as David Tennant had completed his material for the retreat in *The Family of Blood*, he went into make-up for three hours – under the gaze of *Doctor Who Confidential* – to emerge as the elderly, dying John Smith; the actor felt that the prosthetic, modelled on a cast taken by Neill Gorton and Sarah Lockwood of



Above: The Doctor dances – again!

Millennium FX at his flat in Cardiff during October, made him look like his own father. By now, further recordings for the scarecrow multiplication shots, originally hampered by rain, had been undertaken along with a couple of corridor scenes. The final recording that night was John Smith on his deathbed, and while Stevenson spoke Joan's dialogue, Joan was played in vision by Margaret Taylor. "It took a lot longer to make [David] up than it did to shoot," commented Charles Palmer on *Confidential* of this scene which wrapped up the day's work in 15 minutes.

Facing a forecast of drizzle, the crews of *Doctor Who* and *Confidential* assembled back at Llandaff Cathedral to record from 9.30am on Tuesday 12, starting with the closing scene at the war memorial and, after a costume change, continuing with the marriage of Mr Smith and Nurse Redfern. The crew then moved to BBC Broadcasting House at Llandaff to record Tim's glimpse of the future corridor with Martha (during which Agyeman fell over on a slippery manhole cover in view of office block workers) and the iconic pose of the Doctor in *The Family of Blood*, along with the imprisonment of the chained Clark, a sequence requiring the services of stunt supervisor Bill Davey. There was then another move, this time out to the building waste recycling centre of Neal Soilson on the Wentloog Road where the crew worked through to 9.30pm. Here a First World War battlefield had been created for the recording amidst the mud of 14 days of rain, although the crew only had to face a bitter wind rather than even more rain. Davey was again on hand to supervise stunt work as the armourer controlled use of firearms and Any Effects detonated its explosions. "It was very difficult because the mud was everywhere," recalled Palmer of the shoot to *Confidential*, "and to move the cameras took a very long time." The same day, in a feature promoting *The Runaway Bride* in *TV and Satellite Week*, David Tennant was asked how long he would remain as the Doctor, with the magazine assuming he was contracted for the 2008 series as well. "It's a great job," said Tennant. "It's certainly not something I would walk away from lightly. But at the moment I don't know, I'll wait 'til I'm asked, I think." Tennant also won *Heat* magazine's Best TV Acting Performance award, and Nicholas Pegg operated a Dalek at a Children's Christmas Concert at St David's Hall in Cardiff where the BBC National Orchestra of Wales' programme included the *Doctor Who* theme.

To get the correct setting for village exteriors, the crew travelled to St Fagans National History Museum of Welsh Life – an open air museum near Cardiff which afforded period buildings – for work from 9.30am on Wednesday 13 December. The main scene to be recorded here was of Smith's well-aimed cricket ball averting

Connections: Where?

- When the Doctor said he learnt to draw on Gallifrey, Joan believed this was in Ireland, continuing a joke which first appeared in the *The Hand of Fear* [1976 – see Volume 25].



disaster in *Human Nature*. *Doctor Who Confidential* was on hand to cover the piano drop supervised by Davey and captured by multiple cameras, including a film camera. This complex sequence meant that some short scenes with Martha and Tim were deferred, and Russell T Davies commented on *Confidential*, "It was easier to stage World War I than it was to stage that piano drop, but it was worth it." After this, another venue at the museum was dressed as the exterior of the Cartwrights' cottage for *The Family of Blood*. As soon as Tennant and Stevenson had completed their material, they were whisked back to Ty Oldfield for further waltz rehearsals while the crew continued working to 8.30pm.

Piano drop

The team was back at the museum from 10am on Thursday 14 where a third camera unit picked up shots of the piano drop with the pram lady while the two main units were busy setting up for the dance inside the village hall, with Ailsa Berk rehearsing the crowd artists in the car park that morning. "The dance hall scene was quite complicated to do," explained Charles Palmer to *Doctor Who Confidential*, which was covering work this day. "Working with that many extras is always quite difficult, and they are all in period costume and make-up so that takes a long time." The scenes bridging the two episodes were recorded with pre-recorded music, and from 6pm the set was visited by Jo Whiley so that she could conduct interviews with Thomas Sangster, Susie Liggat, Jessica Stevenson and production designer Edward Thomas for her Christmas Day programme during the last three hours of recording. The interior village hall scenes were completed from 10am the next day across the crew's Christmas lunch, and then into the evening the sequences outside the village hall were recorded along with a pick-up shot of Baines firing his weapon in *The Family of Blood* before recording for *Doctor Who* in 2006 wrapped at 9pm.

With production on hiatus, Tennant and Agyeman returned to London. Having attended, along with Russell T Davies, a fancy dress reception to celebrate the civil partnership of Matt Lucas and Kevin McGee on Sunday 17, Tennant was heavily



Left: Excuse me, do you have the time?



Connections: I'm in chains

- The fate of the Father was to be bound in chains forged in the heart of a dwarf star. This referred to the dense metal dwarf star alloy, which first appeared in *Warriors' Gate* [1981 – see Volume 33], in which the hull of Rorvik's privateer freighter was constructed from the metal.



Above:
Scarecrows come to life!

involved with publicity for *The Runaway Bride* which was previewed on Monday 18 December. The actor then recorded an appearance as Buttons in the pantomime *Cinderella* for Virgin Radio (broadcast Thursday 21) and also recorded Jo Whiley's *Doctor Who* Special for Christmas Day, as well as taking part in pre-recorded stunts (including a fake auction of *Doctor Who* props) for *The Friday Night Project* on Wednesday 20. Friday 22 December saw Julie Gardner taking calls from viewers on Richard Evans' BBC Radio Wales programme... with one phone call from an over-eager fan who wanted a role on *Doctor Who* revealed to be one D Tennant Esq using a disguised voice. Meanwhile, back in Wales, the special Christmas edition of *Doctor Who Confidential* was given a cast and crew screening on Thursday 21 December.

Extracts from the new series at the end of *The Runaway Bride* revealed the return of the Daleks, and other tantalising images filled the pages of *The Sun* on Wednesday 27. It was while the crew was on its Christmas break that the next round of press speculation began. *Tennant set to quit as Dr Who* was Sara Nathan's headline in *The Sun* on Thursday 28, claiming, 'David, 35, will leave in the middle of the fourth series... he has told the Beeb he will return the following year – but will not do the entire nine-month shoot.' The article indicated that the BBC wanted another Scot to take over, citing Robert Carlyle and David Morrissey. BBC News was swift to deny this, saying that David Tennant was 'committed' to *Doctor Who*. 'When a further series is commissioned, we will be able to confirm his involvement,' said a BBC spokeswoman. 31 January saw David Tennant take part in the BBC's *Hogmanay Live* broadcast in his native Scotland.

2007 began with David Tennant (under his real name David John McDonald) entering the pages of *Who's Who*, the directory of the rich, famous and influential. The book was published on Wednesday 3 January, the same day that

production restarted at Upper Boat. Meanwhile at Upper Boat, the Family spaceship interior scenes were recorded from 10am to 9pm, allowing Freema Agyeman an extra day of New Year's leave. To give the vessel an organic feel, this work was undertaken on an adapted version of the standing set for the Hub as used in spin-off series *Torchwood,* built above the running water feature. The same day, blue amendments were made to the scripts, changing the material with the doorman outside the village hall as Smith and Joan arrived in *Human Nature,* and also dropping short scenes of the boys escaping through the garage and Hutchinson leading the pupils outside the school in *The Family of Blood* which were both scheduled for Friday. Also changed was the interrogation of Hutchinson, while a scene of the scarecrows chasing Tim through the woods was amended to omit his pursuers.

Martha

David Tennant was released from work on Thursday 4 January so that he could rehearse and record *The Friday Night Project* at London Studios, while Agyeman rejoined the crew at St Fagans. From 10.30am, the scenes of the little girl's and Jenny's fateful encounters with the scarecrows were recorded, followed by the equivalent scene for Clark in his field while a second camera captured picturesque shots of the country dawn. The team then moved to the woods for night recording through to 9.30pm, comprising Baines seeing the lights, and Tim finding the terrified Hutchinson (a scene later deleted) and also bumping into Martha.

With Tennant back from London, work began at St Fagans at 1pm on Friday 5 and ran to midnight, first of all for the scene of the Smith family walking with their children and then the sequences at the barn where the TARDIS was parked. The crew then relocated to the building acting as the school garage for the evacuation in *The Family of Blood,* and then finally travelled to the building appearing as the pub seen in *Human Nature* where the noise of the nearby A4232 meant that this material had to be redubbed at a later date. In the meantime, *The Friday Night Project* was screened by Channel 4, while satirical magazine *Private Eye* ran an item juxtaposing David Tennant's tenure with the position of Tony Blair as Prime Minister: 'Dr Who has today been criticised for announcing that he won't be seeking another term as the Time Lord, but not giving an exact timetable for his departure. "This ongoing uncertainty is destabilising the galaxy at a very inopportune time, with a fresh attack from the Cybermen imminent," said one well-placed *Dr Who* source. "We all know that the Master has been waiting for several millennia brooding for the job to be his.'"

On Sunday 7, the team was recording back at St Fagans from 1pm to midnight



Below: Baines' death stare.

Connections: Impossible pictures

- The illustrations seen in Smith's journal included attempts to capture his dreams, featuring drawings of the TARDIS console and scanner, gas mask people from *The Doctor Dances* [2005 – see Volume 50], a Dalek, the Moxx of Balhoon from *The End of the World* [2005 – see Volume 48], Autons from *Rose* [2005 – see Volume 48], a clockwork man from *The Girl in the Fireplace* [2006 – see Volume 52], Rose Tyler, Cybermen, a Slitheen and the TARDIS.



with three crews and *Confidential* in attendance; a scene of Jenny and Martha in the village was recorded first, followed by the fate of Baines. The explosion of the spaceship was tested in an adjoining field that afternoon, with Any Effects employing 25 litres of petrol for the desired effect. Under the supervision of Glenn Marks, the cast performed this scene after dark during another rain shower, with other night-time exteriors such as Baines finding the invisible ship (recorded against greenscreen), Joan seeing the UFO, pick-ups of the Family calling for the Doctor at the school, and plate shots of the ship's weaponry in action. David Tennant was by now suffering badly from a cold, something he had managed to fight off the previous year until after recording had concluded.

Right: Back to school for the Doctor.

Goodbyes

A minimal crew began work on Monday 8 at Cwm Ifor Farm in Caerphilly (as used the previous month for *Blink*) for the scene of Tim saying goodbye to the Doctor and Martha – again recorded in the rain from 12.45pm – while a second unit did pick-ups of Clark being attacked by the scarecrows. The team then moved back to St Fagans where the main crew (with several replacements while some team members prepared the next recording block) covered exterior scenes at the village and on the lane, including a remount of the Tim/Martha collision. On set for two days were both a *Totally Doctor Who* crew and Jason Arnopp of *Doctor Who Magazine,* and recording ran through to 12.45am.

Coughing badly, Tennant soldiered on at Upper Boat on Tuesday 9 where work from 1pm to midnight covered the scenes on the Cartwrights' cottage set; a plan to record the scene of Joan and Smith with the scarecrow in the field at Cwm Ifor was abandoned due to poor weather. This was taped first on Wednesday 10 at 12.30pm, a day which required only Tennant and Jessica Stevenson of the main cast with Ken Hosking as a scarecrow on location. *Totally Doctor Who* was around for the remainder of the cottage scenes, of which David later told *Doctor Who Confidential*, "I really like that scene at the end of Episode 9 where the Doctor comes back to see Joan. It's one of my favourite scenes of the whole series so far." Also recorded were inserts of Clark's hand passing through the scarecrow's body and Baines' view through a scarecrow mask with arm and eye doubles for both shots.

It was originally planned that work on the story would conclude on Thursday 11 January with work on the TARDIS set from 11.30am to 10.30pm covering



the final fate of Jenny, plus the Doctor and Martha's scenes, with *Confidential* and writer Paul Cornell on hand. Tennant and Agyeman's work was to have followed the readthrough for the seventh recording block – comprised of *42* [see Volume 55] and *Utopia* – but by now Tennant had almost lost his voice. He was thus given a day to recuperate, and instead the stunt fall of Rebekah Staton being pulled through the TARDIS doors and dropped on wires to a greenscreen below was recorded.

The deferred TARDIS scenes with the two regulars were recorded on Wednesday 17 January with Charles Palmer's pick-up unit working at Upper Boat alongside Graeme Harper's team on *42* and Tennant and Agyeman working with both crews under the eye of *Confidential*. During Block Seven there were further pick-ups directed by Palmer at Upper Boat from 8am on Monday 5 February amidst Graeme Harper's work on *Utopia*. This covered shots of the Doctor and Martha by the TARDIS in *The Family of Blood*, shots of the little girl and Rocastle in the courtyard and corridor (with a double for Baines), plus shots of the school sign and the watch in the hands of a double for Tim in the battlefield sequence. The final item of the story to be recorded was an insert of Smith at the school window recorded by Charles Palmer and a second camera at Upper Boat on Friday 23 February while Colin Teague was recording material with the main unit for the final two episodes of the series, *The Sound of Drums* and *Last of the Time Lords* [see page 106]. ■

PRODUCTION

Mon 27 Nov 06 Upper Boat Studios, Trefforest: TARDIS

Tue 28 Nov 06 Llandaff Cathedral, Llandaff, Cardiff (School - Staircase/School - Dormitory)

Wed 29 Nov 06 Treberfydd House, Llangasty, Brecon (School/School - Corridor/School - Entrance Hall)

Thu 30 Nov 06 Treberfydd House (School - Playing Field/School)

Fri 1 Dec 06 Treberfydd House (School - Entrance Hall/School)

Sat 2 Dec 06 Treberfydd House (School - Rear/Martha's Room/Entrance Hall)

Mon 4 Dec 06 Treberfydd House (School - Armoury/Entrance Hall/Courtyard)

Tue 5 Dec 06 Treberfydd House (School - Courtyard/Entrance Hall)

Wed 6 Dec 06 Tredegar House, Newport (School - Corridor (Bell)/Corridor (Panel)/ Mr & Mrs Smith Bedroom/Martha's Room/ Staircase outside Martha's Room)

Thu 7 - Fri 8 Dec 06 Upper Boat Studios (Smith's Study/Corridor outside Smith's Study)

Sat 9 Dec 06 Upper Boat Studios (Smith's Study/TARDIS)

Mon 11 Dec 06 Tredegar House (School - Corridor (Panel)/Hallway/Smith's Classroom/Corridor/Mr & Mrs Smith Bedroom)

Tue 12 Dec 06 Llandaff Cathedral (War Memorial/Church); BBC Broadcasting House, Llandaff (Modern Corridor); Neal Soil, Wentloog Road, Cardiff (Battlefield)

Wed 13 Dec 06 St Fagans National History Museum, St Fagans, Cardiff (Village/Cartwrights' Cottage)

Thu 14 Dec 06 St Fagans National History Museum (Dance Hall/Village)

Fri 15 Dec 06 St Fagans National History Museum (Dance Hall/Village/Ext Dance Hall/School - Courtyard)

Wed 3 Jan 07 Upper Boat Studios (Spaceship)

Thu 4 Jan 07 St Fagans National History Museum (Lane/Field/Countryside/ Woods/Village)

Fri 5 Jan 07 St Fagans National History Museum (Lane/Barn/School Garage/ School/Pub)

Sun 7 Jan 07 St Fagans National History Museum (Village/Field/Woods/Lane/ School/Countryside)

Mon 8 Jan 07 Cwm Ifor Farm, Caerphilly (Beautiful Landscape/Field); St Fagans National History Museum (Village/Dance Hall/Lane)

Tue 9 Jan 07 Upper Boat Studios - Studio 4 (Cartwrights' Cottage)

Wed 10 Jan 07 Cwm Ifor Farm (Field #2); Upper Boat Studios - Studio 4: (Cartwrights' Cottage/Field)

Thu 11 Jan 07 Upper Boat Studios (TARDIS)

Wed 17 Jan 07 Upper Boat Studios (TARDIS)

Mon 5 Feb 07 Upper Boat Studios - Studio 3 (Beautiful Landscape/School - Courtyard/Corridor/Battlefield)

Fri 23 Feb 07 Upper Boat Studios (School)

Post-production

In an attempt to keep the nature of the serial secret as long as possible, the title for the second part of the story was released first as *The Family of Blood* in late December 2006 and it was only in early February 2007 that the first part was confirmed as *Human Nature*. CGI work by The Mill was minimal for the episode, mainly comprising the shots of the invisible spaceship and its weaponry barrage, and the unearthly lights from Smith's fob watch. It was not until post production that Jessica Stevenson requested that she be billed under her married name of Jessica Hynes, which she would now use in her performing career.

Additional dialogue recording for the watch voices was performed with David Tennant and two other artistes as 'Woman' and 'Wise Man'. The Wise Man gave the galactic co-ordinates for Kasterborous established in *Pyramids of Mars* [1975 – see Volume 24] and referred to the Citadel and the Panopticon seen in *The Deadly Assassin* [1976 – see Volume 26] as well as "the children of Skaro and Cybernetic men... the Racnoss Empire... and bone of the Sycoraxic clan."

Below:
Two hearts are beating together.



Monster montage

On Tuesday 27 March, the hymn *He Who Would Valiant Be* was recorded by a number of chaperoned boys from the Thorpe House School choir of Buckinghamshire at Broadcasting House in Cardiff. Further music recording was conducted on Thursday 29 March with Ben Foster conducting Tom Williams, Dave Daniels, Andy Findon, Nina Foster, Roger Garland, Skaila Kanga, Boguslaw Kotecki, Gaby Lester, Steve McManus, Anthony Pleeth, Rachel Robson and Edward Vandespar. Jake Jackson, a mixer at Abbey Road Studios, had also been hired by composer Murray Gold but while Julie Gardner liked this, Phil Collinson and editor Matthew Tabern were less convinced and the element was dropped from the final mix on Thursday 5 April.

On the finished edit of *Human Nature*, the producer and director credits were shown over the establishing shot of the school. When Jenny said that Martha was sweet on Smith, she protested, "I am not." "Oh, you're always watching him, I've seen you," said her colleague. When Martha commented that boys like



Left: Companion turned tea lady.

Baines and Hutchinson might not end up running the country, Jenny asked, "How d'you mean?" "Just... world like this, you think it's gonna last for ever. But nothing does. Never mind! On with the job!" said Martha briskly. After the landing of the strange light from the sky, Martha asked, "Did you hear that...? Like a noise. In the distance." "Can't hear anything," said Jenny as Martha told her to be quiet. The women heard nothing and Jenny said, "Never thought you'd be scared of the dark." "Oh yeah," said Martha, "With good reason," as Joan came running back to the pub. When Smith said he would escort the ladies back to school, Joan said, "I'd appreciate that. Silly, but it gave me quite a scare." As they walked off, Martha muttered, "He's just walking away. Lights in the sky and he's walking away."

When Martha played back the recording of the Doctor, this was originally longer and had the fourth and fifth instructions heard over a shot of Smith shaving in his room. As Smith moved to his desk where he had drawings of a mysterious underground cavern and the inside of the TARDIS, the recorded instructions continued: "Don't let me eat pears. I hate pears. John Smith is a character I made up, but I won't know that, I'll think I *am* him, and he might do something stupid like eat a pear. In three months, I don't want to wake up from being human and taste that." This element was taken from the original novel. Meanwhile in his room, Smith took a pear from a bowl and bit into it, finding he liked it.

The monster montage seen by Tim included the Dalek from *Dalek* [2005 – see Volume 49], Cybermen from *Rise of the Cybermen* [2006 – see Volume 52], Ood from *The Satan Pit*, the werewolf from *Tooth and Claw* [2006 – see Volume 51], the Sycorax Leader from *The Christmas Invasion* [2005 – see Volume 51], the Empress of the Racnoss from *The Runaway Bride* and the Lazarus creature from *The Lazarus Experiment* [2007 – see Volume 55]. There was then a cut to the scene where Baines sniffed this action. Originally, Hutchinson was saying, "... and I thought, well, a farmer's daughter, she knows the lay of the land. And I don't mind saying, the look she was giving me, I said, you're quite a little minx..." and then in the next cut scene where Baines lost the scent continuing, "... so if I don't join you for prep, gentlemen, you can guess where I'll be. I shall be writing to Pater. And telling him my education is complete." When Baines hid under the hallway stairs, the female alien voice originally told him, "The Doctor is working against us, He fights like a coward."

Village green

On the village green, Smith originally ran up to join Joan, saying, "I'm sorry. About before." "Oh, it wasn't your fault," explained Joan, "I should apologise. It was rude of me." "Tell me about your husband. Please," asked Smith.

HUMAN NATURE / THE FAMILY OF BLOOD

STORY 185



Above: Daughter of Mine.

"No one wants to hear a widow's story," replied Joan. "I do," assured Smith. While talking in the countryside, Smith asked, "Perhaps I might draw you?" "Would you?" asked Joan. "I'd be honoured," said Smith, "Now my work is done."

A scene was cut before Jenny encountered the scarecrow. When Martha and Jenny wheeled their bicycles along, Jenny originally said, "But Matron's lovely! You should be happy for them. Oh, I can just see it, her and Mr Smith." "No, it's a bit more complicated than that..." began Martha. "If you're going to be jealous, you could at least try to hide it," advised Jenny. "Will you stop it! I'm not jealous," said Martha, stopping, sighing and admitting, "Alright, little bit." "Said so," called Jenny, getting on her bike, "But save all the news! I've got to go and see Mrs Maitland – wait til I'm back, we can have a good old gossip."

When Martha burst in on Smith and Joan, she said, "They've got guns, and someone's gonna get hurt." As the couple arrived at the village hall, Joan originally said, "... and I won't have that girl spoiling the whole night. Though it's all your own fault, anyway." "Why, what have I done?" asked Smith. "Intoxicated her," said Joan; this material was changed in dubbing. When the little girl moved to join Baines and Clark, Joan said, "Don't go near them..." the child replied, "But they're my family." As with other recent two-part stories, the throw-forward to *The Family of Blood* was placed after the closing credits.

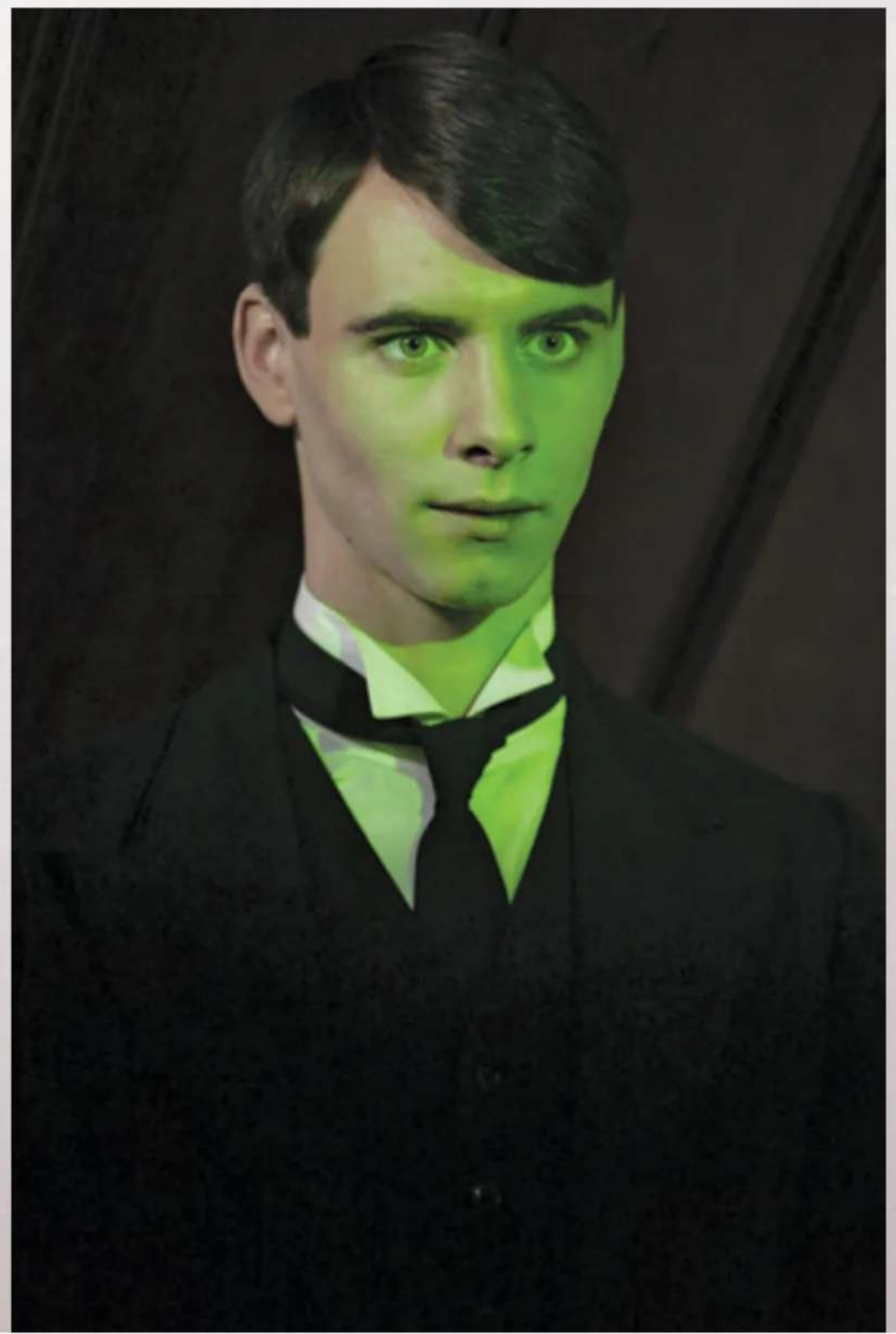
The Family of Blood opened with a pre-titles montage of the events of the previous episode, with the producer and director credits shown over the evacuation of the dance hall. After the mass exodus, there was to have been an extra scene in the village with Smith, Martha and Joan pausing in their flight to discuss what the Doctor would have done if he were there. This would be included on *The Complete Third Series* DVD box set from 2|entertain in November.

More soldiers

"Now d'you believe me?" asked Martha. "I know what I saw," raged the furious Smith. "Your connivance! You're in league with them. The same tricks, the same language, the same fantastic stories!" "Oh, and what about guns that can make people disappear?" countered Martha. "Was that a story? Or did that just happen, right in front of you?" "Perhaps you should listen to her John," advised Joan, to which the amazed Smith exclaimed, "You can't believe her!" "I don't know," pondered Joan, "Those people... inhuman. They killed Mr Chambers, right in front of us. They... *dissolved* him." "This whole life of yours," Martha explained quietly, "It's made up. *That's* the fantasy. All we need to do is find that fob watch, then we can turn you back." "Into what?" asked Joan.

"The Doctor," answered Martha. "And what would he do?" asked Joan. "Save us," answered Martha. "Why?" asked Smith, "What's so special about him? Is he better than me? He'd stop people from dying, is that it?" "Yes," replied Martha. "Then the death of Mr Chambers is all my fault?" asked Smith, before turning and striding quickly away, followed by the women.

As the Family stood outside the dance hall and Jenny smelled the Doctor at the academy, Clark commented, "But we detected his essence, separate from the man, how is that?" "That servant, Martha," said the girl, "She knew all about that." Jenny then remembered that when Martha walked to the west, "She'd never take company." When the Family arrived outside the school, Jenny commented, "But this civilisation teaches its children to kill." In the armoury sequence where the boys were armed, Martha argued, "But this is *insane*, they're just *kids*..." When confronting Baines and the family, Phillips originally observed, "Gads, it's freezing out here!" As the scarecrows massed, Baines noted, "The ship's been animating, we've plenty more straw Jacks. War comes to England, a year in advance." After Clark reported on the location of the TARDIS, Baines commented, "We have another weapon. You know what to do, Father of Mine," and then barked the order, "More soldiers!"



Time Lord

When Joan tried to get Smith to talk of his childhood, the teacher originally told her, "Perhaps if you moved away from the window. Out of the line of fire," and then informed her, "I won't be tested," to which she asked, "Why can't you tell me?" After Tim ran back inside the school, Baines and Jenny heard the voice of the girl, "Brother of Mine, Mother of Mine," and telling them from the school corridor, "There's something. In the air. Something Time Lord..." "Find it, Sister of Mine," ordered Baines as the girl skipped away. As specified in the script, a shot of the Doctor standing before the flames from *The Runaway Bride* was used in the scene when Tim opened the watch to repel the little girl.

After the boys took up their positions in the courtyard, Martha ran out straight into Smith, insisting, "You've got to stop them – they're just boys, you've got to get them out..." "I am not the Doctor!" retorted Smith. "I don't mean him," said Martha, "I mean John Smith! *You've* gotta stop them, *you!*" "Mr Smith," said Rocastle, "I've warned you, remove that insolent girl!" Smith grabbed Martha fiercely and pulled her inside the school as Martha pleaded, "You've got to listen – get off! – you've just got to *listen!*" while Rocastle announced, "Enemy in front!" In the school hall, Martha continued, "...but if you told those boys to retreat, they'd do it! I'm begging

Left:
It isn't easy being green...

HUMAN NATURE / THE FAMILY OF BLOOD

STORY 185



Above: "We are the Family of Blood."

you, I'm just *begging* you, don't do this." Furiously, Smith asked, "The Doctor, in those stories, he fights, doesn't he? The great warrior! Well *isn't this him?*" Smith stormed outside, grabbed a rifle off two of the younger boys and then hissed at them to go back into the school, with the boys quickly obeying him.

Although cut from the finished episode, Smith's line, "I am not the Doctor!" formed part of the compilation of Series Three shown on BBCi's red button service after *Smith and Jones* broadcast.

When Rocastle approached the alien in Lucy Cartwright's form, he commented, "She's a girl. She's no more than what, 12 years old? Now you just come with me," to which Smith advised, "I really don't think you should." After Rocastle's demise, Smith repeated his order for the boys to put down their guns. While running through the school, Smith told the cadets, "Quickly, this way, all of you, out through the garage!" and later instructed them, "Go to the railway station at Market Cross, it's only two miles across country." While standing by the TARDIS at the school, Jenny said, "Humans think they're so advanced. But they scatter like rats," and Baines said, "Onwards, Mother of Mine!"

After Joan led Martha and Smith off to the cottage, there was a scene in the woods where Tim found Hutchinson, curled up crying in terror at the base of a tree, ending with Tim asking the older boy to trust him. This scene would also appear on *The Complete Third Series* DVD box set.

The watch

"I knew you'd survive," said Tim calmly. "Go away!" said the ashamed school captain. "You had to. For the visions to come true," explained the younger boy, holding out the watch, "It told me... hold it. Go on, just hold it. What can you hear?" Warily, Hutchinson took the watch, but could hear nothing. "I thought so," said Tim, "It's like it's just meant for me. I mean, if the watch had stayed where it was, we'd all be dead by now. It's like it knew. It wanted me to carry it." "What for?" asked Hutchinson. "You were right," Tim told him walking away, "I have been a coward. I was so scared of him. But now it's time for me to do my duty... Hutchinson. In a few years, we'll be fighting again. In the mud and the dark. Will you trust me?" "I don't know what you mean," said Hutchinson. "Will you trust me?" repeated Tim. "Yes," said the older boy, and the younger walked away.

When Martha explained to Smith about the Doctor's plan, she said, "I just had to wait three months, then open the watch." In the battlefield sequence, Tim originally referred back to the cut scene, saying to Hutchinson, "Trust me!"

Commentaries were recorded for the episodes for download, with Freema Agyeman, Thomas Sangster and Ailsa Berk narrating *Human Nature*, while Paul Cornell, visual effects supervisor Danny Hargreaves and scarecrow performer Ruari Mears covered *The Family of Blood*.

Publicity

- On Tuesday 22 May, a TARDIS had landed at the centre of *A Garden in Time*, a display at the Royal Horticultural Society's Chelsea Flower Show and had attracted the attention of the Queen when she viewed it the previous day; also present was series writer Steven Moffat and coverage was shown on BBC Two on the Tuesday evening. The same day, the *Radio Times* presented a special photoshoot of the scarecrows in Nick Griffiths' *We're Coming to Get You* with comments from Russell T Davies and Paul Cornell. Mark Braxton declared that *Doctor Who* historicals had class in *Today's Choices* and said that *Human Nature* was 'a beauty', while the listing was accompanied by a shot of the servile Martha looking at Smith in the school hallway.

- Thursday 24 saw the series in the popular press when Kylie Minogue's 'to do' list was revealed to contain the entry: "When Dr Who script arriving? Russell's number." Freema Agyeman was a guest on BBC One's *Friday Night with Jonathan Ross* the next evening, commenting on the sudden fame *Doctor Who* had brought her alongside an extract from *Daleks in Manhattan*. Next morning, there was a startling story in *The Sun*: '*Doctor Who* actress Freema Agyeman has been axed from the next series.' The paper's 'source' claimed that a storyline was being planned where the Doctor would lose Martha and have to travel the universe in search of her. The BBC declared, 'It is absolute rubbish that Freema Agyeman has been axed or sacked from *Doctor Who*.'

- Lauren Wilson's appearance in the story was highlighted by her local newspaper the *Bucks Free Press* which ran the story *Lauren lives her dream in Dr Who* on Friday 25; the young actress told Nicola Orchard: "I am a huge, huge fan of *Dr Who* and watch every episode, long may it reign. It was very exciting to star in such a big television show. This was a dream role for me."

- *Radio Times* promoted *The Family of Blood* with *Loving the Alien* in which Danny Scott spoke to Jessica Hynes. The show was nominated *Drama of*



Below: Martha is not impressed by Mr Smith.

the Week in *Today's Choices* by Mark Braxton who declared the episode was 'rich, complex, resonant and BAFTA-worthy' beneath a colour picture of Martha and Smith, while a colour shot of a scarecrow appeared above the listing. *The Idiot's Lantern* from 2006 was repeated at 8.10pm on Tuesday 29 May by BBC Four as part of the *Children's TV on Trial* season. On Thursday 31 May, Jessica Hynes promoted the concluding episode with a short extract when a guest on Channel 4's *The New Paul O'Grady Show*.

Again, tabloid rumours flared in *The Sun* on Thursday 31 when Gordon Smart declared, '*Doctor Who* to get axe in 2008,' claiming Russell T Davies would stop the show after his fourth series and focus on other projects, handing in a group resignation with the other senior staff. The following day, the BBC issued a report on this rumour, dismissing it as 'idle speculation' and indicating that it had 'a long-term commitment to the award-winning programme.' The show's production team announced, 'We are a long way away from even thinking about Series Five when the current series hasn't ended and we have yet to start filming Series Four.' On the morning that *The Family of Blood* was screened, Peter Dyke of the *Daily Star* noted that Agyeman's agent had confirmed that she *would* be in the next series. Also on Saturday 2 June, *bbc.co.uk* made a revised version of the *Human Nature* eBook available again with a new piece by Paul Cornell in which the writer commented, "I'm so immensely proud of this adaptation. I hope you enjoy it too."



Right: The happy couple.



Broadcast

On Saturday 26 May, *Human Nature* was the top-rated programme of the evening. It had 7.74 million viewers which easily beat *Vernon Kay's Gameshow Marathon* on ITV1.

On Saturday 2 June, the viewing figures for *The Family of Blood* were slightly down on *Human Nature's* figure, drawing in 7.21 million viewers. However, *Doctor Who* was again the most-watched programme of the day, pulling in a 40% share of the total TV audience and out-rating ITV1's *Who Wants to Be a Millionaire?*

Above: Lessons with the Doctor.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Human Nature	Saturday 26 May 2007	7.10pm-7.55pm	BBC One	45'00"	7.74M (13th)	86
The Family of Blood	Saturday 2 June 2007	7.10pm-7.55pm	BBC One	42'55"	7.21M (13th)	86

Merchandise

Right:
Paul Cornell's original novel, *Human Nature*.

Far right:
The Character Options Scarecrow.

Below:
The Scarecrow from Eaglemoss' *Figurine Collection*.



In May 1995, Virgin published *The New Adventures: Human Nature* by Paul Cornell. Then in February 2015, Paul Cornell's *The History Collection: Human Nature* was published by BBC Books. *Doctor Who: Human Nature* was released as a BBC audiobook in August 2015. Spread over eight CDs, it was read by Lisa Bowerman.

Released on DVD by BBC Worldwide in July 2007, *Human Nature* and *The Family of Blood* were included alongside *Blink* in *Series 3 Volume 3*. The cover featured the Doctor dressed as John Smith, alongside Martha in her maid's outfit, with two scarecrows menacing them from behind. The episodes were also part of *The Complete Third Series* box set, released in November 2011 in several variant editions.



Human Nature, along with *42*, was on GE Fabbri's *Doctor Who – DVD Files #18* in September 2009. *The Family of Blood* was subsequently included on *Doctor Who – DVD Files #19*, along with *Blink*.

Silva Screen's *Doctor Who: Original Television Soundtrack: Series 3* was released in November 2011, featuring music by Murray Gold used in *Human Nature/The Family of Blood*. Tracks included were: *Mr Smith and Joan, Only Martha Knows, Smith's Choice, Just Scarecrows to War, Miss Joan Redfern* and *The Dream of a Normal Death*. Music from these two episodes also featured on *Doctor Who: The TARDIS Edition* (November 2014), released by Silva Screen.

A Scarecrow Cutout was produced by Star CutOuts in 2007, while Character Options released a range of Scarecrow ties (available in three different colours: green, blue and brown). Marks and Spencer produced Scarecrow T-shirts; the white T-shirt with orange trim featured an image of the Tenth Doctor flanked by two Scarecrows on the front, along with the word 'Scarecrows' and the *Doctor Who* logo.



Issue 47 of *Doctor Who Adventures*, published by BBC Magazines in January 2008, contained the free gift of a Family of Blood notepad, pen, pencil, eraser and stickers.

In 2010 Character Options produced *The Journal of Impossible Things*, a faux leather-bound A6-sized replica journal containing pre-printed pages as well as blank pages. This item also included a replica of the Master's ring.

A handpainted Scarecrow figurine from *Human Nature/The Family of Blood* was issued by Eaglemoss as part of its ongoing *Doctor Who Figurine Collection* part work magazine. Issue #26 was released in August 2014. ■

Cast and credits

CAST

David Tennant The Doctor/ Smith[1]
Freema Agyeman Martha Jones
with
Jessica Hynes Joan Redfern
Rebekah Staton Jenny
Thomas Sangster Tim Latimer
Harry Lloyd Baines
Tom Palmer Hutchinson
Gerard Horan Clark
Lauren Wilson Lucy Cartwright
Pip Torrens Rocastle
Matthew White Phillips
Derek Smith Doorman [1]
Peter Bourke Mr Chambers [1]
Sophie Turner Vicar [2]

[1] Billed in *Radio Times* as John Smith only for *Human Nature*. Billed on-screen and in *Radio Times* only as The Doctor for The *Family of Blood*.

UNCREDITED

Harry Ferrier, Tom Bishop, Christian Byard, Sam Hawyes, Jake Kedge, Jolyon Westhorpe, Benji Talbot School Boys Older Lads[2]
Elliot Blackler, Owen Griffith, Harry Penketh, Louis Ryan, Adam Smith, Eifion Ap Cadno, Alex Robertson, Alex Varney, Jack Walker Williams, Jack Palmer, Tom Ferriman, Ben Bodycombe, Mathew Gourlay, John O'Gara, Josh Clarke, Alex Francis, Simon Morgan, David Jacket, Simon Morgan School Boys[2]
Simon Morgan Mr Snell
Pete Symonds, Mat Doman, Ken Hosking, Ruari Mears, Claudio Laurini, Adam Sweet, Sean Saye Scarecrows
David Morris, Hopcyn Huw Henry Soldiers
Caroline Martell Lady with Pram



Above:
Happy chappie.

Charlie Perkins Child with Ball
Julian Hensey, David Brewer, Simon Cornish Workmen
Alwyn Scott, Jason Shepherd, Tim Driscoll, Stephen Evans, Simon Challis, Charlotte Fortune, Lydia Horton Villagers
Ken Hosking, Ruari Mears, Adam Sweet, Sean Saye, Pete Symonds, Mat Doman Villagers
Nick Madge, Julian Hensey, Doug Kirby, Jon Childs Band
Alwyn Scott, Jason Sheherd, Mark Spriggs, Iestyn Jones, Tim Driscoll, Stephen Evans, David Brewer, Andrew Bullivant, Simon Challis, Simon Cornish, Richard Knott, Jon Lloyd, Jarret Leigh Thomas, Franco De Marco, Natalie Danks Smith, Cath McGowen, Catrin O'Neil, Adele Orchard, Lydia Horton, Nina Huggett, Maddi Knibbs, Deborah Light, Charlotte Fortune, Heidi Hollis, Gabrielle Windsor, Amy Baker, Robin Brewer, Louise Maddy Village Dancers
Mat Price Evans, Simon West, Elen Florence Village Workers
Kristen Hicks Double for Baines
Susanna John Aunty

HUMAN NATURE / THE FAMILY OF BLOOD

STORY 185

Anthony Brannan Uncle
Tony Was, Stephen Reynolds Male Guests
Cole Coombs Newborn Baby
Corey Evans Young Boy (10yrs)
Abigale Piontecki Young Girl#1 (9yrs)
Rebecca Owen Young Girl#2 (8yrs)
Margaret Taylor Old Lady
Huw Rees Old Tim
Tony Was, Stephen Reynolds, Susanna John, Anthony Brannan, Mike B Jones, Elved Lovey, Gordon Styles, David Morris, Hopcyn Huw Henry, Jonesy T Jones, Bryn Middleton Public
19 Unknown Cadets
Simon Morgan, Jack Walker Williams, Jack Palmer, Oliver Ferriman, Christopher Woodwood, Tom Boulding Choir Voices

[2] inc Pemberton, Smythe, Wicks, Williams, Ashington, Lockley, Thwaites

CREDITS

Written by Paul Cornell
Produced by Susie Liggat
Directed by Charles Palmer
1st Assistant Director: Richard Harris
[uncredited: Gareth Williams]
2nd Assistant Director: Steffan Morris
[uncredited: Jennie Fava]
3rd Assistant Director: Sarah Davies
[uncredited: Paul Bennett]
Location Manager: Lowri Thomas
[uncredited on 2: Antonia Grant]
Unit Manager: Huw Jones
[uncredited on 2: Rhys Griffiths]
Location Scout: Branwen Evans
Production Co-ordinator: Jess van Niekerk
Production Secretary: Kevin Myers
Production Assistant: Debi Griffiths
Production Runner: Siân Eve Goldsmith
[uncredited on 2: Graham Huxtable]
Drivers: Wayne Humphreys, Malcolm Kearney
[uncredited: Steve Williams, Jerry Locket, Wyn Finney, Bob Tamlyn, Philip Thomas, John Steel [2]]
Floor Runners: Lowri Denman, Heddi Joy Taylor
Contracts Assistant: Kath Blackman [1], Bethan Britton [2]
Continuity: Non Eleri Hughes
Script Editor: Lindsey Alford
2nd Camera Operator: Steven Hall
[uncredited on 2: Ant Hugill]
Focus Puller: Steve Rees
[uncredited: Rob McGregor]
2nd Unit Focus Puller: Jamie Southcott
[uncredited on 2: Ant Hugill]
Camera Assistant: Tom Hartley
[uncredited: Rob Gilmour, Jon Vidgen]
Grip: John Robinson [uncredited: Ron Nicholls [2], Dai Hopkins, Ron Mills]
Boom Operators: Jeff Welch, Bryn Thomas
[uncredited: Adam Margetts]
Gaffer: Mark Hutchings
Best Boy: Steve Slocombe
[uncredited: Peter Chester]
Electricians: Clive Johnson, Ben Griffiths
Stunt Co-ordinator: Glenn Marks
Choreographer: Ailsa Berk
Chief Supervising Art Director: Stephen Nicholas
Art Dept Production Manager:
Jonathan Marquand Allison
Art Dept Co-ordinator: Matthew North:
Chief Props Master: Adrian Anscombe
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North
Set Decorator: David Morison
[uncredited: Julian Luxton]
Standby Art Director: Tim Dickel
[uncredited on 2: Lee Gammon]
Design Assistants: Peter McKinstry, Ian Bunting [2], Al Roberts [2], Rob Dicks
Cyfle Trainee: Christina Tom
Storyboard Artist: Shaun Williams [2]
Standby Props: Phil Shellard, Nick Murray
Standby Carpenter: Paul Jones
Standby Painter: Ellen Woods
Standby Rigger: Bryan Griffiths
[uncredited: Zac Henderson]
Property Master: Paul Aitken
[uncredited: Phil Lyons]
Props Buyer: Catherine Samuel



Left:
Confrontation.

[uncredited: Ben Morris]
Senior Props Maker: Barry Jones [1]
Props Makers: Penny Howarth [1], Mark Cordory [1], Nick Robatto [1]
Props Chargehand: Gareth Jeanne [2]
Props Storeman: Martin Griffiths [2]
Forward Dresser: Amy Chandler [2]
Practical Electrician: Albert James [2]
Construction Manager: Matthew Hywel-Davies
Construction Chargehands: Allen Jones [1], Scott Fisher [1]
Graphics: BBC Wales Graphics
Asstistant Costume Designer: Marnie Ormiston
Costume Supervisor: Lindsay Bonaccorsi
Costume Assistants: Sheenagh O'Marah, Kirsty Wilkinson [uncredited: Angela Jones, Andi Mears]
Make-Up Artists: Pam Mullins, Steve Smith, John Munro [uncredited: Ros Wilkins, Linda Carr Julie Davies]
Special FX Co-ordinator: Ben Ashmore
Special FX Supervisor: Paul Kelly
Special FX Technicians: Danny Hargreaves, Henry Brook
Prosthetics Designer: Neill Gorton
Prosthetics Supervisor: Rob Mayor
On Set Prosthetics Supervisor: Lotta Hogvist [uncredited on 2: Jo Glover]
Prosthetics Technician: Lisa Crawley [1], Anthony Parker [2]
Casting Associates: Andy Brierley, Kirsty Robertson
VFX Exitor: Ceres Doyle
Assistant Editors: Tim Hodges, Matthew Mullins
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Production Co-ordinator: Marie Brown
Colourist: Mick Vincent
Online Editor: Mark Bright
VFX Production Assistant: Marianne Paton
Dubbing Mixer: Tim Ricketts
Supervising Sound Editor: Paul McFadden
Sound Editor: Doug Sinclair
Sound FX Editor: Paul Jefferies
Foley Editor: Kelly-Marie Angell
Finance Manager: Chris Rogers
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Senior Production Accountant: Endaf Emyr Williams
Production Accountant: Oliver Ager
Sound Recordist: Julian Howarth [uncredited: Ray Parker [1], Simon Koelmeyer]
Costume Designer: Louise Page
Make-up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producers: Will Cohen, Marie Jones
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Prosthetics: Millennium FX
Editor: Matthew Tabern
Production Designer: Edward Thomas
Director of Photography: Rory Taylor
Production Manager: Tracie Simpson [uncredited on 2: Patrick Schweitzer]
Executive Producers: Phil Collinson, Russell T Davies, Julie Gardner
BBC Wales in association with the Canadian Broadcasting Corporation
© MMVII

Profile

PAUL CORNELL
Writer

Paul Douglas Cornell was born in Chippenham, Wiltshire on 18 July 1967. His writing career began at school with a 10-page rant written for a teacher he disliked. The essay he thought might get him expelled instead earned an A, encouraging him in this direction.

Cornell's first fan fiction, a story of Nyssa meeting a sentient cloud, was published in 1982. Further stories appeared in fanzine *Cygnus Alpha*, while *Total Eclipse*, a Fifth Doctor story, was serialised in *Queen Bat*.

After graduating with a Writing MA from Lancaster University, his TV writing début came as one of eight competition winners to have scripts broadcast as short films on BBC2. His entry to *Debut on Two*, *Kingdom Come* (1990) starred Pete Postlethwaite.

Cornell's first professional *Doctor Who* fiction was *Doctor Who Magazine* comic strip *Stairway to Heaven* published in 1990, with more to follow. He later became part of a non-fiction writing trio alongside Keith Topping and Martin Day. Their *Guinness Book of Classic British TV* (1993) was followed by several genre TV guides from Virgin: *Doctor Who: The Discontinuity Guide* (1995), *The New Trek Programme Guide* (1995), an *X-Files* guide *X-Treme Possibilities* (1997), and *The Avengers Dossier* (1998). Cornell also edited fanzine compilation *Licence Denied* (1997).

One of the breakthrough writers on Virgin's *Doctor Who* fiction range *The New Adventures*, *Timewyrm: Revelation* (1991) was adapted from an earlier fanzine story *Total Eclipse*. *Love and War* (1992) introduced new companion Bernice Summerfield. He later reflected it "kicks arse, but is painfully adolescent." This angsty edge typified Cornell's *New Adventures* output, although he was disappointed with his next entry to the range, *No Future* (1994).

Fourth novel *Human Nature* (1995) was inspired by Joseph Campbell's study of 'hero's journey' folklore and the movie *Superman II*. A 1998 *Doctor Who Magazine* poll voted it the best *New Adventures* novel. Cornell's final *New Adventures* book was celebratory 50th novel *Happy Endings* (1996).

Cornell also launched the *Missing Adventures* series with *Goth Opera* (1994), a Fifth Doctor vampire adventure. When Virgin lost its *Doctor Who* fiction licence, he launched a *Bernice Summerfield* range with *Oh No It Isn't!* (1997). Bernice later spawned a Big Finish audio range, which Cornell oversaw as consultant. His sole contribution to BBC Books *Doctor Who* fiction was *The Shadows of Avalon* (2000).

Below:
Some of Paul Cornell's *Doctor Who* books.



The author also wrote a handful of Big Finish's *Doctor Who* audio stories: *The Shadow of the Scourge* (2000); *Seasons of Fear* (2002) written with his wife; and *Circular Time* (2007) with comics creator Mike Maddox.

With this foundation in *Doctor Who* spin-off fiction, Cornell made inroads into mainstream TV, writing for kids' medical drama *Children's Ward* (1996-9), for the series' then-producer Russell T Davies, and for Paul Abbott's supernatural soap *Springhill* (1996/7). Having met Steven Moffat, creator of children's drama *Press Gang*, and his producer, Sandra Hastie, he helped pitch a teen soap for a Channel 4 competition, based on an idea by Bill Moffat. Losing out to Phil Redmond's *Hollyoaks*, the association with Hastie led to Cornell's own series *Wavelength* (1997/8) about a kids' radio station.

He wrote episode 4202 of *Coronation Street* in May 1997 (he unhappily later admitted: "I was just terrible at *Corrie*."), then *Masturbation* (1999) for play series *Love in the 21st Century*, *Doctors* (2000), six episodes of *Casualty* (2001-3), *Holby City* (2004), and co-wrote for *Born and Bred* (2003) with Chris Chibnall.

Cornell's *Scream of the Shalka*, an animated BBC webcast starring Richard E Grant as an 'official ninth Doctor', was gazumped by the announcement of the return of the TV series in late September 2003, rendering it non-canonical before it aired.

His eventual *Doctor Who* TV début *Father's Day* [2005 – see Volume 49] was nominated for a Hugo Award. Davies later asked Cornell to adapt his novel *Human Nature* for TV, with the story earning another Hugo nomination.

Recent TV has included *Robin Hood* (2006) and *Primeval* (2008). A BBC Three broadcast pilot of supernatural medical drama *Pulse* (2010) was created alongside Tom MacRae and Ben Teasdale.



Above: Paul Cornell, writer of *Human Nature/ The Family of Blood.*

Cornell's original science fantasy novels *Something More* (2001) and *British Summertime* (2002) were published by Gollancz and since 2006 he has written for both Marvel and DC comics groups. As well as his own *Pete Wisdom* miniseries (2007) he has written for comic titles *Captain Britain*, *Fantastic Four*, *Young Avengers*, *Black Widow*, *Batman & Robin* and *Wolverine*. *London Falling*, the first novel in Cornell's *Shadow Police* series, was published in 2013, with a sequel, *The Severed Streets*, following in 2014.

Cornell married vicar Caroline Symcox in 2002 – Steven Moffat was his Best Man. The couple now live in Fairford, Gloucestershire with their son Tom, born in 2012. ■



BLINK

STORY 186

Don’t turn your back, don’t look away and don’t blink. With the Doctor and Martha trapped in the past, Sally Sparrow is the only person who can defeat the Weeping Angels!


WEEPING ANGEL

Introduction

Blink is lightning in a bottle. Despite the fact that the Doctor is marginalised, and the lead role is taken up by one-off character Sally Sparrow, it's among the most significant episodes of the twenty-first century. It introduced the Weeping Angels, 'lonely assassins' who, whenever you look at them, are frozen to the spot, but the second you look away, they can creep up and get you!

After their impressive début they would return in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] and *The Angels Take Manhattan* [2012 – see Volume 72], and feature in cameos in a number of other stories. They soon made their way onto T-shirts. There have been books and audios. You can even buy a full-size replica of a Weeping Angel... if you dare.

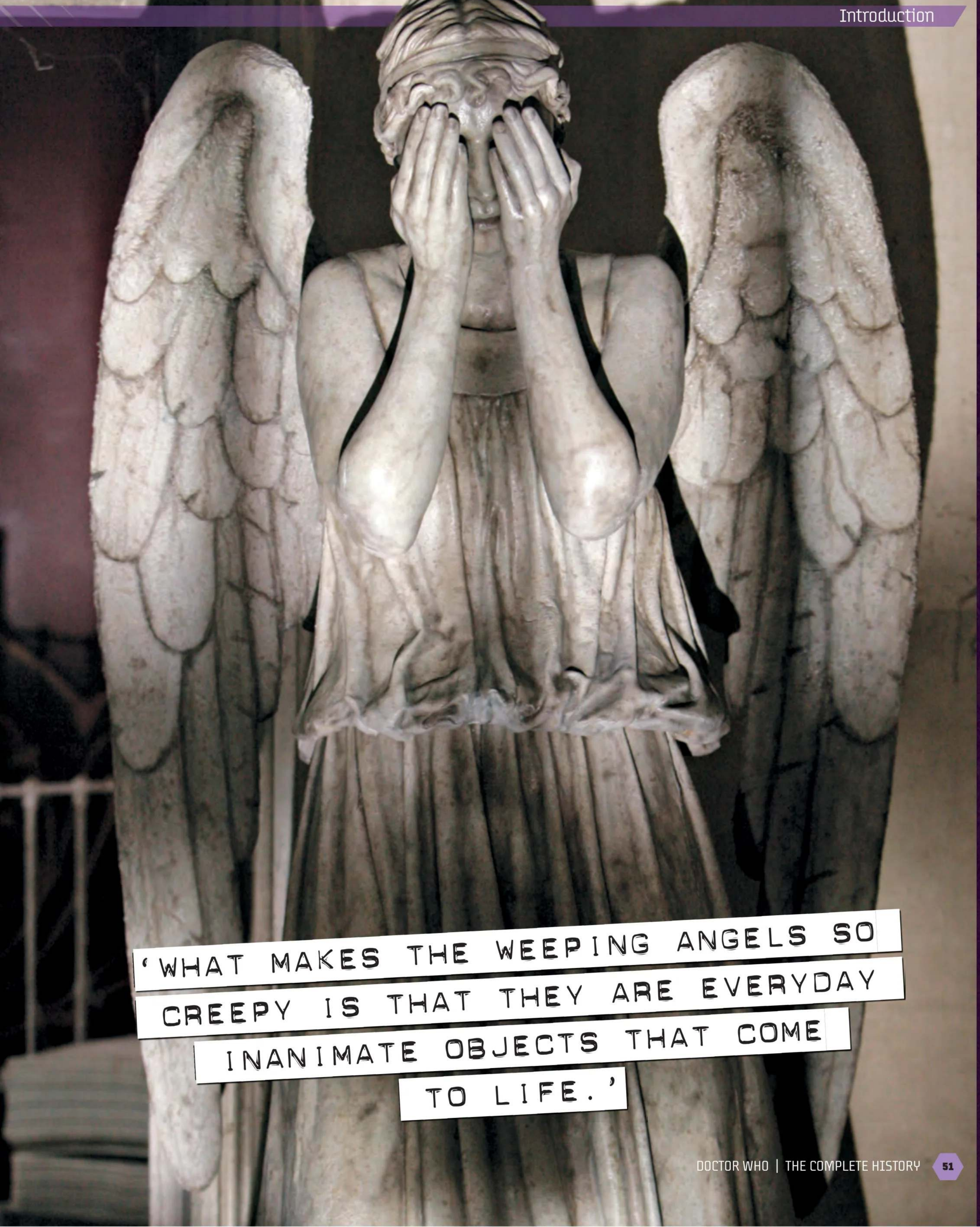
How do you create a *Doctor Who* monster like this? One that becomes the defining menace of a particular generation. There are, of course, notable antecedents. Part of what makes the Weeping Angels so creepy is that they are everyday inanimate objects that come to life. The Autons, another success story, use the same trick: the lethal shop window dummies of *Spearhead from Space* [1970 – see Volume 15] and the murderous troll toy from *Terror of the Autons* [1971 – see Volume 16] are just two examples. The Angels also know that less is more. The memorably monstrous Yeti from *The Abominable Snowmen* and *The Web of Fear* [1967 and 1968 – both Volume 11] spend much of their time motionless, waiting to strike. Building the tension, suggesting that something is *about to happen*, is a powerful ploy when you're trying to construct a legendary *Doctor Who* baddie.

Since he invented the Weeping Angels, writer Steven Moffat has come up with other alien races that have similarly high-concept characteristics. There's the Silence, introduced in the 2011 series, that you forget about the second you look away, and there's the creature that hides just out of view in *Listen* [2014 – see Volume 77]. Although, we can't be certain that last one actually exists. Uncanny ideas that grab the imagination are clearly essential.

Interestingly, when we first meet the Weeping Angels, they're relatively benign creatures. There's something almost tragic about them in *Blink*. They can never look at each other, and the worst they'll do is send you back in time. This couldn't last of course, and when they return they reveal their murderous side... ■

Right: Martha and the Doctor are trapped in the past.




'WHAT MAKES THE WEEPING ANGELS SO CREEPY IS THAT THEY ARE EVERYDAY INANIMATE OBJECTS THAT COME TO LIFE.'

STORY

While photographing the interior of a derelict house, Sally Sparrow notices the letter B written on the wall. [1]

Peeling back the wallpaper reveals the words *BEWARE THE WEEPING ANGEL* and *OH, AND DUCK! REALLY, DUCK!*

She continues, revealing *SALLY SPARROW DUCK NOW.* She ducks – narrowly avoiding a stone thrown from outside. But there is nothing in the garden but a statue of a weeping angel. She pulls more paper, revealing *LOVE FROM THE DOCTOR (1969).*

Sally goes to her friend Kathy's house. She hears a man saying "don't blink!"; the front room is filled with screens all showing the Doctor.

Sally is interrupted when Kathy's brother Larry walks in, naked. [2]

Kathy joins Sally on her next trip to the house. Sally notices that the statue has moved. The doorbell rings and Sally answers it. It's a man delivering a letter for Sally. Kathy eavesdrops, unaware that the statue is now behind her! [3]

The man tells Sally that the letter is from Kathy – who is now suddenly in 1920 being chatted up by a handsome young man called Ben. [4]

Searching for Kathy, Sally goes upstairs, where there are three statues on the landing. One of them is holding a key, which Sally takes. [5]

Sally goes to the DVD shop where Larry works. In the back, she finds a television showing the Doctor. [6] Larry explains that it's an 'Easter egg' on 17 DVDs, featuring the same man making the same random remarks.

Sally goes to the police station, where DI Billy Shipton shows her a garage full of vehicles found at the derelict house, along with a police box. [7]

He asks her out and she gives him her phone number. After she has gone, Billy turns to see four Weeping Angels.

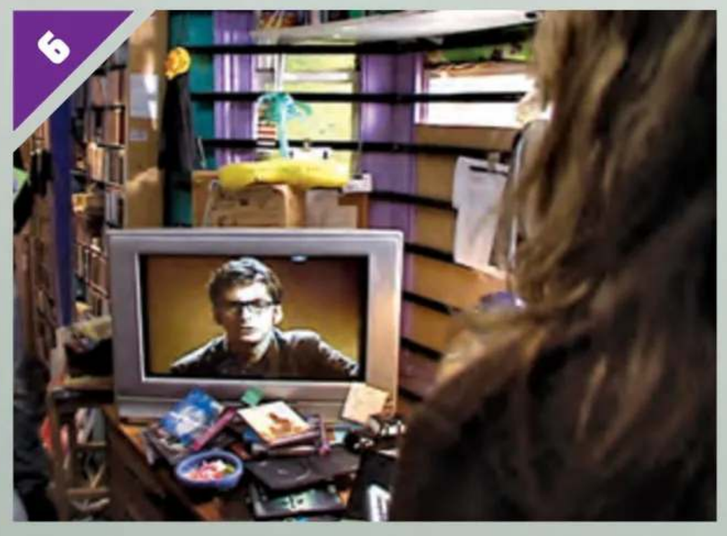













7


8


9


10


11


12

Sally returns to the garage only to find it empty.

Billy comes around in 1969 where the Doctor and Martha are waiting. [8]

Sally's phone rings. She goes to a hospital where Billy is now an old man, close to death. [9]

He gives her a message from the Doctor – to look at the list of 17 DVDs. He was the one who put the 'Easter eggs' on.

She realises that the 17 DVDs are the ones she owns. The Easter egg is a message for her! She calls Larry, telling him to meet her at the house with a portable DVD player.

Once there, Larry plays the 'Easter egg'. The Doctor talks to Sally like he can hear what she is saying; he knows what she is going to say because Larry is writing down the conversation and he has a copy of the transcript.

The Doctor explains that whenever the Weeping Angels are seen by another creature, they freeze into rock.

But if you turn away or blink, they can kill you. The Doctor ends his message by warning them that the angels are coming. [10]

An Angel is in the room with them! Larry keeps looking at it while Sally searches for a way out.

She thinks there might be able to leave through the cellar so they go down there.

They find the TARDIS and three Angels. Sally uses the key to open it, and once they are inside, Larry slots his DVD into the console. The TARDIS dematerialises, leaving them behind, surrounded by the Angels. [11] Except the four Angels are facing each other and unable to move!

One year later, Sally is running a bookshop with Larry when she sees the Doctor outside with Martha.

She realises that the meeting with the Angels is in his future, so gives him her folder, including the transcript, before saying goodbye. [12]



Pre-production

"Early on, there was talk of me doing maybe a couple of episodes, then maybe one of the early ones," explained Steven Moffat in *Doctor Who Magazine*, "Eventually, I realised that I was never going to find the time, so I begged for later in the run... and then even later... and then, to make-up for jerking them around, I volunteered to do the cheap, no CGI, Doctor-lite episode."

2006 was a busy year for Steven Moffat, the writer behind acclaimed *Doctor Who* scripts *The Empty Child/The Doctor Dances* [2005 – see Volume 50] and *The Girl in the Fireplace* [2006 – see Volume 52]. One of his main projects was a modern-day drama called *Jekyll*, based on Robert Louis Stevenson's 1886 fantasy novella *The Strange Case of Dr Jekyll and Mr Hyde* and due to be screened by BBC One in June 2007. As such, he was having difficulty finding time to take on an offer for the third series of the revived *Doctor Who*. After being offered the Dalek two-parter, then a two-part story based on an idea about a space library that he had first proposed for the series in 2004, and then an early single episode adventure for the Doctor and Martha, none of which he could fit into his schedule, he agreed to take on one of the more challenging slots for the series.

The 'Doctor-lite' episode was the result of the production schedule for the series once a Christmas Special was added to the mix. To complete all 14 episodes within a similar timeframe to the 2005 series (which only ran to 13) one episode would have to be made in tandem with another episode, with two units working simultaneously. This had happened in 2006 when *Love & Monsters* [2006 – see Volume 53] was written to feature the Doctor and Rose only fleetingly, since David Tennant and Billie Piper were busy recording *The Impossible Planet/The Satan Pit* [2006 – see Volume 53]. For the 2007 series, David Tennant and Freema Agyeman would again be busy elsewhere with limited time to devote to Episode 10. As such, Russell's

Above:
Still as a statue.

only brief to Steven was: "No Doctor, no Martha, but do scare us to death, thanks."

With this 'double-banked' episode allocated to him, Steven Moffat aimed to craft a genuinely unnerving story which did not require much use of the Doctor. "Many famous scenes in *Doctor Who* don't involve him, because they're scary bits," he told the *Radio Times*, "Stranding the companion, or some innocent mortal, with an awakening monster is an absolute standby of *Doctor Who*."

Sally Sparrow

For his story, the writer developed *What I Did on My Christmas Holidays by Sally Sparrow*, a story he had written for Panini Books' *Doctor Who Annual 2006,* published in August 2005. The tale took the form of a school essay by 12-year-old Sally Sparrow in which she recounted how she spent Christmas at her aunt's cottage, she had peeled back some wallpaper and found a message saying, "Help me, Sally Sparrow," dated 24 December 1985. Acquiring photographs of the family's 1985 Christmas party, Sally found a photograph of a man – the Ninth Doctor – holding up a message again reading, "Help me, Sally Sparrow." Sally originally thought the messages were for an older relative with the same name, but then found an instruction under the wallpaper directing her to a videocassette marked 'FAO Sally Sparrow'. Playing the tape, she saw the Doctor in her bedroom in 1985, explaining that he was trapped in the past because his time machine, parked in her aunt's shed, had 'hiccupped' into the future. When Sally asked the Doctor how he was able to talk to her from the past, he explained that he had a copy of her school essay, given to him by a beautiful woman spy in Istanbul after she'd just saved him during a swordfight with two Sontarans. As Sally watched the tape, the TARDIS materialised behind the Doctor and she saw herself step out two hours into her future, having piloted the TARDIS back to the Doctor in 1985. The essay concluded with a thrilled Sally being told by the Doctor that the beautiful woman in Istanbul had been called Sally Sparrow.

"I thought it was a good story," Steven told *Doctor Who Confidential*, explaining that the piece was suitable for the slot he was offered. "As I'd already taken the Doctor out of the thing, he's leaving messages in the past, and I added a bit more fear and terror." For television, Sally Sparrow would become an adult, with the writer explaining, "Children like watching *older* children and adults, not necessarily children of their own age."

With a busy schedule, Moffat told *Doctor Who Magazine*, "I had so little time to write, I needed to be able to tell the team what I was up to sharpish, and giving them a Panini page reference saved time. It was



Connections: Double act

- When approaching the Wester Drumlins house as "girl investigators", Kathy declared the pair were "Sparrow and Nightingale" which Sally said was a "bit ITV", alluding to *Rosemary & Thyme*, an ITV1 series which ran from 2003 to 2006 in which two lady gardeners solved crimes.



Below: The original Sally Sparrow story from the 2006 *Doctor Who* annual.

Connections: Meddling kids

- Back in 2007, Larry compared the Wester Drumlins house to "Scooby-Doo's house", referring to the kind of haunted houses that featured prominently in the popular and long-running animated series, *Scooby-Doo, Where Are You!* which began, coincidentally, in 1969.



my desperate attempt to keep a toehold in Series Three, really. Otherwise, I'd have missed a season. Imagine!" The period where the Doctor was trapped was shifted from the 1980s to the 1960s to allow one character, Billy, to age into an old man by the present day.

Moffat's story was in the schedules by March 2006, and a new monster was added to the mix. "I put in monsters cos the *Annual* story has no real jeopardy," the writer explained to *Doctor Who Magazine*. "There was enough of a teasing little mystery to keep you reading for 10 minutes, but not enough danger to keep you in your chair for 45." Steven was reluctant to create a creature that obviously came from space, feeling that a menace was more unnerving if it was something seen in everyday life. He recalled how in his childhood his family had spent Christmas at a lonely hotel in Dorset, near to which was an abandoned church and graveyard with a sign reading: 'KEEP OUT – DANGEROUS STRUCTURE'. Looking through the railings, young Steven saw statues of lamenting angels, and felt that these were what was dangerous...

The new menace took the form of a perfect killer in the guise of a statue which could only move when unobserved. "I think this episode contains the scariest *concept* yet," Russell T Davies commented of the lethal Weeping Angels in *Doctor Who Magazine*. "There's always something inherently creepy about something that *looks* like a person, but isn't one," Steven told the magazine, "the stillness, the lack of all those millions of tiny signals that tell you that a *person* is looking back. Instead you've got unreadable blankness in human shape." As such, the monsters would be relatively inexpensive to realise, and their mode of behaviour also drew upon a children's game where players tried not be seen moving. "It's the Grandma's Footsteps game which I always found frightening," commented Steven Moffat on *Doctor Who Confidential*, "but I know that kids find it exciting and interesting."

Unfortunately, Steven was unable to find a way to defeat the perfect killers he had created. "Mark Gatiss phoned me about something else, and heard the despair in my voice – and cos he's such a good friend, he asked me to email over the script, and we talked it through. Loads of ideas. Brilliantly helpful. I suddenly thought, 'Why did I specify four Angels? Four sides to the TARDIS!' Huzzah! Like I'd planned it all along," he told *Doctor Who Magazine*.

Regarding the Doctor's means of getting his message through to Sally Sparrow via DVDs, the writer told *Doctor Who Confidential*, "I've always found the idea of Easter eggs quite exciting as I can never find them, so they seem genuinely exciting and remote to me." As for Sally herself, in the original draft the story ended with her pregnant, something which the writer removed from the final draft because it was more satisfying for Sally to suddenly notice



Right: Billy lands with a bump and meets the Doctor in the past.

Larry properly as the mysterious situation with the Doctor was resolved, with her deciding *not* to become a companion.

Originally, the episode was to have formed part of the sixth recording block, but in early November swapped positions in production and became Block Five, to be directed by Hettie MacDonald. MacDonald had previously worked on *Casualty* and *Agatha Christie's Poirot*. Phil Collinson told *Doctor Who Magazine*, "I've wanted to work with her for years, having especially admired her work on [the 1996 movie] *Beautiful Thing*."

Weeping Angels

A Tone Meeting for the episode was held at Upper Boat Studios on the afternoon of Thursday 2 November. The key phrase for the story from Russell T Davies to his team was 'haunted house', and the executive producer emphasised that the viewers should be served up a classic example of this setting in the episode. The realisation of the Weeping Angels themselves would be undertaken by Millennium FX after Neill Gorton showed the production team a picture of small actor Jimmy Vee – who had played various roles on *Doctor Who* – as a gargoyle in another project.

At this point, the episode was still effectively an unchanged first draft script, entitled *Sally Sparrow and the Weeping Angels*. "Up until that point it hadn't been called *Blink*," Steven Moffat told *Doctor Who Magazine*, "and I said to Russell, 'I'm thinking of calling it *Blink*,' and he said, 'Brilliant! But if you call it that you'll have to get the word "blink" in there as much as you can.' So I ended up having to change the entire script because of the title!"

The location recce for Block Five was held on Monday 13 November, the same day that a readthrough draft of the Episode 10 script was issued. Sally Sparrow was described as 'early twenties, very pretty, just a bit mad, just a bit dangerous... eyes shining. Big naughty grin.' "Sexy!" said Sally as she looked up at the house of Wester Drumlins (the address was an old one of Steven Moffat's from a decade earlier). When she found the word 'BEWARE' under the wallpaper, the stage directions noted, 'And on this word, dramatic chords: ludicrous, over the top, like from a cheesy old horror movie – and just as we think Murray Gold has lost his mind, Sally pulls out her mobile phone and silences the music by answering it.' Outside the conservatory, Sally saw 'an ancient stone statue, standing tall and thin and solemn in the overgrown garden – ancient, weather-beaten, stained and mottled by a hundred years of rain'. At Kathy's flat,



Above: Lost in the past.

Connections: Too big!



- When Billy commented that the windows on the TARDIS were the wrong size, this was a sly comment on the dimensions of the new police box prop, which had been criticised by some *Doctor Who* fans when it was first seen in July 2004; Steven Moffat knew that the gag would amuse fans on internet forums.



Right: Introducing Sally Sparrow...

Larry was introduced as 'early twenties, probably good-looking in better moments'. Originally the doorbell at the house was an electric one which, as Sally noted, showed that "somebody's paying the bills." The visitor was indicated as a 'shadow on the frosted glass: without making a big thing of it, it *could* be the Doctor'. However, the figure outside was in fact Malcolm, described as 'mid-forties, shy and reserved looking, a bit formal, bit old-fashioned. He's wearing a suit, and probably always does.' Meanwhile, when Kathy saw the Weeping Angel, the stage directions emphasised that when it had moved between shots, 'We DON'T see the movement – just the result of it.' With its hands lowered, the statue had 'a round, angelic face, eyes that are blank ovals of stone...'

Back on 5 December 1920, Ben was in his 'twenties, a farmhand in a cap and working clothes... good-looking, cheeky smile'. In the present day of 2007, when Sally went onto the landing she saw three more Weeping Angels, which are 'less weather-beaten [than the other], but just as old – maybe they were outside once, and have been moved inside to preserve them'. In the hand of one Angel was 'an ordinary Yale key... it doesn't matter, but if we're smart, we'll recognise the TARDIS key'. At the graveyard, the script specified the headstone as reading 'Benjamin Wainwright (1897-1962) And his loving wife Katherine Costello Wainwright (1902-1987)'. (Both names were misspelt as 'Wainright' on the headstone in the finished programme.) Banto was described as 'all gut and tight T-shirt.' At the police station, Sally first met the 'elderly Desk Sergeant' and then DI Billy Shipton, a 'much younger guy, plain clothes. Good-looking, early thirties, confident to the point of cheeky, speaks in info-bursts, like a machine-gun.'

The street scene in 1969 was described as 'a tatty back street... a couple of parked cars – but not modern cars, sixties cars. Kids playing the other end of the alley – in sixties clothes with sixties toys. Sixties posters on the wall. (Whatever's achievable.)' When Sally visited Old Billy, she found the page torn from her notebook with his phone number on his bedside table; the page was now ancient and yellowed, but it still fitted the tear from the new notebook which she carried with her.

When the Angels made their move and one of the statues entered the conservatory, the script noted it was in the room with Larry and Sally, 'its arms spread, its hands clawed, now bestial, feral. Half its face is now an obscenely wide mouth, grinning terrible fangs. It is frozen of course, but it's a terrible image.'

When the hologram of the Doctor appeared in the TARDIS, the script noted, 'just like with Chris [Eccleston]

Connections: One giant leap

- In 1969, the Doctor and Martha refer to the moon landing of Apollo 11 on 20 July of that year. On this day, astronauts Neil Armstrong and 'Buzz' Aldrin became the first men to set foot on the moon. Martha said they'd seen the historical event four times before losing the TARDIS.



in *The Parting of the Ways*.' The Doctor and Martha did not originally arrive by taxi, and the Doctor made a reference to how he was rubbish at his own weddings. The final sequence was set three years later, and when Sally took Larry's hand, the script noted, 'like with Chris and Billie [Piper] in the very first episode.'

The chronology was worked out on the daily call sheets. Sally entered the house in the pre-credits on Night 1, with the bulk of the action taking place on Day 2, climaxing on Night 2. Kathy found herself spirited back to 1920 to arrive on Day A. The Doctor and Martha's DVD message was set on Day B while the duo found Billy in 1969 on Night B. Events concluded some time later on Day C when the Doctor and Martha passed Sally and Larry's shop.

Casting

A production meeting was held on the morning of Tuesday 14 November, with the readthrough staged on the morning of Thursday 16 at Upper Boat. The main guest star for the episode was Carey Mulligan, who had featured in *Bleak House* and *The Amazing Mrs Pritchard* and now played Sally Sparrow. Cast as Kathy was Lucy Gaskell from *Cutting It*, while Michael Obiora had been in *Sea of Souls* (produced by Phil Collinson) and *Hotel Babylon*, and Finlay Robertson had appeared in *NY-LON* and *Life Begins*. Having featured in *Beautiful Thing*, Richard Cant had also been in *Bleak House* and was the son of Brian Cant who had appeared in two *Doctor Who* stories – *The Daleks' Master Plan* [1965/6 – see Volume 6] and *The Dominators* [1968 – see Volume 12].

Rather than have Michael Obiora play Old Billy in prosthetics, it was decided to cast an older actor for the scene at the hospice. Cast as Old Billy, Louis Mahoney had also featured in Phil Collinson's episodes of *Sea of Souls* as well having appeared in two *Doctor Who* serials: *Frontier in Space* [1973 – see Volume 19] and *Planet of Evil* [1975 – see Volume 24]. Banto was played by Ian Boldsworth who also enjoyed a career as a comedy performer under his stage name Ray Peacock.

Not all of the cast was available for the readthrough, so script editor Gary Russell took on the mantles of Malcolm and both young and old versions of Billy, while Steven Moffat read in for David Tennant, who was resting his voice following a bout of illness.

Pink revisions were made to the script on Friday 17 November; these were minor changes to Kathy's letter, Sally in the cafe, Kathy's narration in the graveyard, part of the scene in Banto's back room, Billy explaining to Sally what a police box was, the Doctor explaining to Billy what the Angels did to him, Larry setting up the DVD in the conservatory at Wester Drumlins, and part of the Doctor's subsequent dialogue with Sally and Larry, plus elements of the concluding scene with Larry and Sally holding hands. ■



Below:
Curious Kathy.

Production

The first recording for Block Five – *Blink* – took place on Tuesday 7 November amid insert recording for earlier episodes during work on *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55] and while pre-production was still in progress for *Blink*. On this day, Hettie MacDonald recorded one item on the TARDIS set – the hologram of the Doctor seen by Sally and Larry – while her fellow directors Charles Palmer and Richard Clark recorded items with David Tennant and Freema Agyeman.

Based at Cardiff Docks on Monday 20 November, the BBC crew began the main recording of *Blink* at 7.30am outside the old National Westminster Bank on West Bute Street for the establishing shot of the police station with the artificially created rain (although real rain was expected on the day). Carey Mulligan also performed the scene with Sally running out of the garage and looking out of the station windows before recording moved inside the venue for the front desk of the constabulary. The team then moved to the Bute Dock Hotel at West Bute Dock to record scenes inside the pub with Kathy, and then finally the sequence in the street with Sally calling Larry about the DVDs, wrapping around 6.30pm.On Tuesday



'THE WEEPING ANGELS CAN NEVER LOOK AT EACH OTHER AND THE WORST THEY'LL DO IS SEND YOU BACK IN TIME.'

Connections: Lunar landings

- On the basis of having witnessed the Apollo 11 landing four times, the Doctor and Martha have visited the moon together five times. Their first lunar trip took place in *Smith and Jones* [2007 – see Volume 54].



21, work ran from 9am to 8pm starting with the 1972 wedding photograph of Billy, after which David Tennant and Freema Agyeman recorded the items needed for playback on television screens during the episode – effectively the complete version of the conversation with Sally and Larry at the house. Agyeman then travelled to the location used to record theatre scenes for *Daleks in Manhattan/Evolution of the Daleks* that afternoon. Following this, the garage scenes with Sally, Billy and the Angels were recorded.

Recording ran from 8am to 7pm on Wednesday 22, starting with the scenes of Old Billy at the Welgrove Hospice (actually a miners' hospital in Caerphilly), attended by *Doctor Who Confidential*. The crew then returned to base for the photoshoot depicting Kathy's life from 1920 onwards, with Lucy Gaskell and Thomas Nelstrop in appropriate costumes, as well as an older actress standing in for elderly Kathy. After this it had been planned to return to Upper Boat where the scenes of Sally and Larry inside the TARDIS were to be recorded, although these were deferred to another day.

While *Human Nature/The Family of Blood* [2007 – see page 6] was in readthrough, Thursday 23 November saw the first day of work at Field Park Road in Newport, the venue of the spooky house itself, used from 8.15am to 7pm; Steven Moffat visited this location with his son, Joshua, on one of the shoot days. A dilapidated property which fitted the bill precisely had been found, and was so perfectly run down and overgrown that the BBC crew could effectively use it as it was. "Hettie MacDonald was extremely excited about this house when it was found," recalled casting director Andy Pryor on *Blink*'s commentary.

Below: Millennium FX brings the Weeping Angels to life.

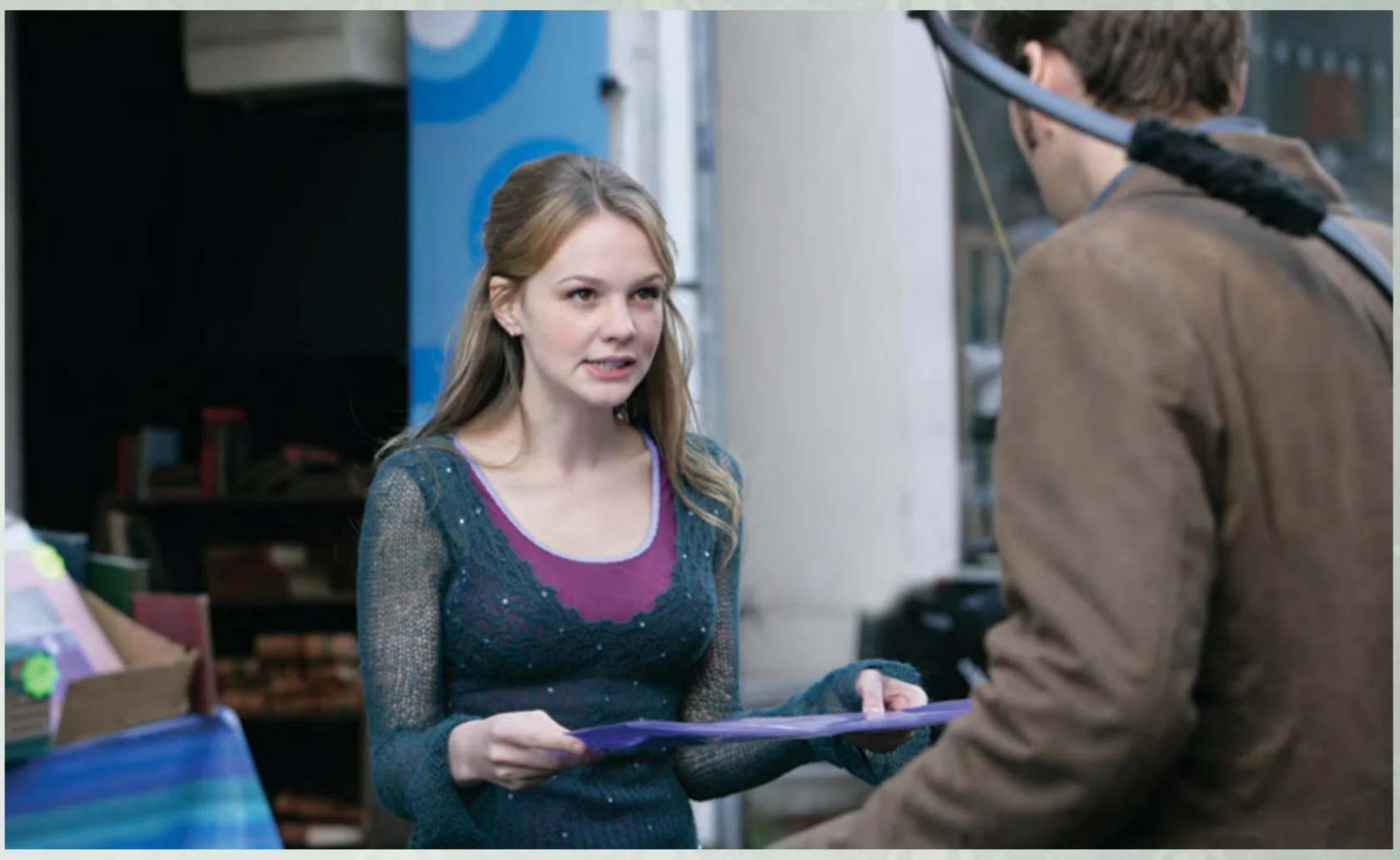




Wester Drumlins

At the cold, damp and exposed location, the scenes inside the Wester Drumlins house were recorded for Sally and Kathy's visit and Malcolm's delivery of the letter, along with establishing shots of the house itself and Sally letting Larry in later in the episode. This was the first day that one of the Angel performers, Aga Blonska, was required for the Weeping Angel in the garden; Blonska had previously played a Clockwork Droid in *The Girl in the Fireplace*.

The Angel costume and make-up, applied by Claire Folkard of Millennium FX, comprised a polyfoam skirt, polystyrene wings, vest, and a head and face of foam latex with removable eye pieces. The three hours of preparation saw the performer having her arms painted and being glued into the costume: "It's quite comfortable," said Blonska in the *Radio Times*.



Left:
Sally ensures the past happens as it should.

From 8am to 7pm on Friday 24, further aspects of the interior scenes from the previous day were recorded at Field Park Road, including Sally breaking into the building in the pre-credits. *Doctor Who Confidential* was on hand to cover work at the house again on Saturday 25 with recording from 9am to 8pm. Blonska was now joined by a second Angel, Elen Thomas (whose various roles on *Doctor Who* had begun with an Auton in *Rose* [2005 – see Volume 48]), for the scenes of Sally finding the Angels on the landing, after which were recorded Malcolm's departure, Sally descending from the landing and the pre-credit visit as she stripped the wallpaper to reveal the Doctor's message.

After a day off, work resumed on Charles Street in Newport on Monday 27 November, kicking off at 8am with the scene in the café where Sally read Kathy's letter. The crew then moved from the Oddverse Café across the road to Diverse Vinyl, which appeared as the shop area and back room of 'Banto's DVD Store' on Queen Street, in scenes recorded through to 7pm.

By 9am the next morning, Diverse Vinyl had been redressed to give the illusion that five years (according to the production schedule) had passed for the closing scenes of Sally and Larry finally meeting the Doctor and Martha at 'Sparrow & Nightingale – Antiquarian Books and Rare DVDs'. This sequence – with the series' two stars – attracted a lot of attention from the public during recording. The crew then relocated to Charterist Tower for the 1969 sequence where the Doctor and Martha met Billy; a 1960s-style van and BMW were provided for this scene which wrapped around 8pm. This was the only full day that David Tennant and Freema Agyeman worked on



Connections: On the box

- Banto watches an episode of the BBC1 thriller series *Gangsters*, originally screened on Thursday 21 October 1976 (referred to as Incident 6) and written by Philip Martin. Martin wrote the 1980s *Doctor Who* stories *Vengeance on Varos* [1985 – see Volume 40] and Parts Five-Eight of *The Trial of a Time Lord* [1986 – see Volume 42].



Above:
Don't turn your back, don't look away and don't blink!

the episode before returning to Charles Palmer's crew on *Human Nature/The Family of Blood*.

Doctor Who Confidential was on hand on Wednesday 29 November, which for the main crew started at 12.30pm for the graveyard scene at St Woolos Cemetery (with Elen Thomas as the Angel performer for the day), after which the team returned to the Field Park Road venue for various pick-up shots and the key scene of the Doctor addressing Sally and Larry in the house. This was a time-consuming sequence because the live cast needed to keep in step with David Tennant's pre-recorded performance. A shorthand double for close-ups of Larry was also used for this scene which was scheduled to complete at 11.30pm.

Work ran from 11.30am to 10.30pm at Field Park Road on Thursday 30 starting with the exterior daytime scenes of Sally and Kathy entering the house and then Sally running from the property with three Angels at the windows (requiring Aga Blonska and Elen Thomas plus one dummy). The night scenes were then recorded of Sally and Larry's stand-off with the Angel in the conservatory, and Sally's attempted escape through the boarded-up back door.

The scenes in Kathy's flat were recorded at a house on Llanfair Road in Pontcanna from 10.30am on Friday 1 December, along with close-up shots of the Doctor's face played back on the computer screen for the final scene. Finlay Robertson had done nude performances before in theatre, and so was not fazed by Larry's first appearance in front of Sally... although ultimately he actually kept his underpants on for the scene! The team then returned to Upper Boat to record the two scenes of Sally and Larry inside the TARDIS deferred from the previous week through to 9.30pm. "Going into the TARDIS was

really exciting and Fin and I were saying it's the best day of the shoot," Carey Mulligan told *Doctor Who Confidential*.

Doctor Who Confidential and Benjamin Cook of *Doctor Who Magazine* were present on Saturday 2 December where the scenes of Sally and Larry locating the TARDIS were recorded on the cellar set at Upper Boat from 10.30am to 9.30pm, with Aga and Elen as the Angels. This venue had been built in studio rather than found on location because of the logistics of finding a basement tall enough to accommodate the police box. This concluded the main work on Block Five, with Block Six (*Human Nature/The Family of Blood*) already underway.

Don't blink

A week later, a minimal second unit crew worked on location at Cwm Ifor Farm near Caerphilly from 9.30am to 8.30pm on Saturday 9 December, first of all recording the 1920 sequences with Kathy and Ben before finding the statues needed for the closing montage (located in Cardiff at venues such as the Glamorgan Building, Alexandra Gardens, and on roads including King Edward VII Avenue, Churchill Way, City Hall Road and Queen Street), recording further close-ups of the Doctor's warning not to blink on the TV screen, and the cutaway shot of Billy's wedding photo at the hospice. The prop newspaper confirming the date for Kathy was *The Hull Times*, which in reality was only published from 1930.

In the New Year, further pick-up shots were recorded at Upper Boat by a second unit crew alongside work on *Human Nature/The Family of Blood* from 8pm on Tuesday 9 January 2007. CGI work from The Mill was minimal, mainly stabilising any shots of the Angels, as well as adding the two Angels either side of the police station window, the Doctor's hologram and the glowing control disk, and the TARDIS being shaken by the Angels. ■



Connections: Holo-Doc

- A hologram of the Doctor appeared to Sally and Larry in the TARDIS. This previously happened in *The Parting of the Ways* [2005 – see Volume 50] when the Ninth Doctor appeared to Rose Tyler as the TARDIS' Emergency Programme One. In *Blink*, the hologram of the Tenth Doctor appeared on the activation of "security protocol seven one two".

PRODUCTION

Tue 7 Nov 06 Upper Boat Studios, Trefforest (TARDIS)

Mon 20 Nov 06 Old NatWest Bank, West Bute St, Cardiff Bay (Ext Police Station/Street Outside Garage/Police Station – Front Desk); West Bute Dock, West Bute Street, Cardiff Bay (Pub/Ext Street)

Tue 21 Nov 06 Coal Exchange, Mount Stuart Square, Cardiff Bay (Billy's Wedding Photo Shot/Neutral Background/Garage)

Wed 22 Nov 06 Upper Boat Studios (Kathy's and Ben's Photo Shot); Caerphilly Miners' Hospital, Mountain Road, Caerphilly (Welgrove Hospice)

Thu 23 - Fri 24 Nov 06 Field Park Road, Newport, Gwent (Wester Drumlins House – Conservatory Room/Hallway/Stairs)

Sat 25 Nov 06 Field Park Road (Wester Drumlins House – Landing/Hallway/Stairs/Conservatory Room)

Mon 27 Nov 06 Oddverse Café, 25 Charles Street, Newport (Café); Diverse Vinyl, 10 Charles Street, Newport (Banto's DVD Store/Back of Shop)

Tue 28 Nov 06 Diverse Vinyl (Book and DVD Shop/Street outside Shop); Charterist Tower, Upper Dock Street, Newport (Back Street)

Wed 29 Nov 06 St Woolos Cemetery, Risca Road, Newport (Graveyard); Field Park Road (Wester Drumlins House – Conservatory Room)

Thu 30 Nov 06 Field Park Road (Wester Drumlins House – Hallway/Conservatory Room/Back Corridor)

Fri 1 Dec 06 Llanfair Road, Pontcanna (Kathy's Flat – Living Room/Bedroom/Kitchen/Computer Screen); Upper Boat Studios (TARDIS)

Sat 2 Dec 06 Upper Boat Studios (Wester Drumlins House – Cellar)

Sat 9 Dec 06 Cwm Ifor Farm, Caerphilly (Field/Country Lane); Cardiff (Statue Montage) (Television Screen/Welgrove Hospice)

Tue 9 Jan 07 Upper Boat Studios – Studio 6 (Inserts)

Post-production

A few edits were made to the episode before transmission. The main change was to the pre-titles to omit the telephone call on Sally's mobile as she found the word 'BEWARE' under the wallpaper. The caller was Kathy who was in the corner of a noisy pub, saying, "Sally Sparrow, you *promised* you'd come. It's Saturday night, we need to be here." Still looking at the writing on the wall, Sally asked, "Why?" "Because we don't have boyfriends and we're going to die," shouted Kathy over the din. "We're *what?*" asked Sally. "Well, you know, one day," explained Kathy. "G'night, Kathy!" laughed Sally, turning off the phone and looking back at the wall.

The producer and director credits were shown over the scene of Sally arriving at Kathy's flat at night. When Kathy dashed to chastise her naked brother, she originally said, "Sally Sparrow doesn't have a boyfriend – she could've torn you limb from limb," and then telling Sally that Larry had, "Only been here three days – the fridge is empty and everything smells of feet." When Kathy was led by Sally into the house she commented, "Everyone says this place is haunted." "Haunted and beautiful," said Sally.

Arriving in 1920, when Kathy asked Ben where she was, he replied, "You're in the cow field." "What cow field?" asked Kathy, "Why are there cows? What's that about, cows?" Hearing that Kathy had died 20

Right:
Sparrow and Nightingale – a bit ITV.



years ago, Sally originally laughed and Malcolm remarked, "I don't see why that's funny." "It's your joke," said Sally. There was more of Kathy's letter intended for the voice-over as Sally read on the stairs: "My husband died of influenza in 1962... you have always loved history, and the past, but in a way, dearest Sally, you have always been wrong..." In the graveyard, the letter's narration continued, "You have always loved history, and the past, and I was the one who hated old things – Sally, we were both wrong. The past isn't old. That's exactly what the past is *not*... the past is a place where the world you know is still young and everything is new. Everything is brand-new."

Easter eggs

When Larry told Sally about the Easter eggs at the shop, she initially lost interest and said, "Oh God, why am I even talking about this? What's the matter with me?" "What's wrong?" asked Larry. As the desk sergeant attempted to sum up Sally's story, he pointed out he was "still not sure if this girl is missing or not". Having heard that Old Billy married a girl called Sally, Sally looked out of the window and commented, "Well. The rain's stopping. That's the good news," with the old man sadly looking at the drizzle too. "Thirty eight years, it's taken me, getting back to you," Old Billy told her. When Sally asked what the message about the list meant, the old man continued, "There's more. But you have to find the rest of it for yourself." "But what's he talking about? What list?" As Sally asked how the Doctor could have known about the list, Billy told her, "He knows lots of things. Impossible things about the future, about *you*." When Sally finally entered the TARDIS, she said, "A whole world. He wasn't lying," and the hologram of the Doctor continued, "On leaving the time capsule please do nothing that may avert the creation of your own species. Thank you." The scripted lapse of three years before the last scene was reduced to one year, which was marked with an on-screen caption, and tied in with Martha's 'present' being 2008. This late change also meant that in the closing shop scene, Larry's comment, "Three years, all you think about – the Doctor!" was dropped. He also originally said, "I check those statues twice a week. They're frozen, they're stuck – they're never gonna move again."

The bassoon used prominently on Murray Gold's incidental score was played by Julie Andrews.

In dubbing, Michael Obiora revoiced all his dialogue to give Billy a stronger accent to match that used by Louis Mahoney in his performance as the older version of the same character. ■



Above:
DI Billy Shipton.

Publicity

- Julie Gardner, casting director Andy Pryor, and Finlay Robertson recorded an online commentary for the episode.

- Nick Griffiths previewed the episode in the *Radio Times* with a piece called *Hell's Angels* which showed Aga Blonska's transformation into a Weeping Angel alongside comments from Steven Moffat and Russell T Davies, with the latter admitting, "I'm scared to death." Mark Braxton again nominated *Doctor Who* as one of *Today's Choices*, noting the script was one of 'consummate cunning'.

- *The Sun* carried a short piece about the make up for the episode on Tuesday 5 June. That evening, Freema Agyeman won the Best Newcommer award at the 2007 *Glamour* magazine Woman of the Year Awards held at Berkley Square Gardens in London; at the event she told reporters, "I'm not axed, I haven't been sacked," and commented that the tabloid reports had initially upset her. Meanwhile on BBC Two, Andrew Marr's *History of Modern Britain* had the presenter travelling by phone box and a clip from the 1966 serial *The War Machines* [1966 – see Volume 8].

- Leading up to transmission on Saturday 9 June, at 3.04pm BBC Radio Wales had a new edition of *Doctor Who: Back in Time* entitled *Top Tennant* in which Julian Carey interviewed the series' lead actor.



Right:
Behind you!

Broadcast

- Scheduled against the movie *Grease* on ITV1, *Blink* easily beat its competition with twice as many viewers as the musical. In many regions, this was the first instance of the closing credits of a *Doctor Who* episode being squeezed into the bottom right quarter of the screen to allow the advertising of other BBC shows; this attracted many complaints and – following *Utopia* – was abandoned for the rest of the 2007 series.

- *What I Did on My Christmas Holidays by Sally Sparrow* was made available online by *bbc.co.uk* that evening. Young viewers were chilled by the episode ending Steven Moffat later described on *Doctor Who Confidential*, indicating that his aim was to "do that thing at the end of the episode where you say that *every* statue out there is secretly a Weeping Angel..."



Left:
The Doctor's 'timey-wimey' machine goes 'DING'.



Left:
Wester Drumlins gives Kathy the creeps.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Blink	Saturday 9 June 2007	7.10pm-7.55pm	BBC ONE	43'38"	6.62M (16th)	87

Merchandise

Released on DVD by BBC Worldwide in July 2007, *Blink* was included in *Series 3 Volume 3* alongside *Human Nature* and *The Family of Blood*. The episode was also part of *The Complete Third Series* box set, released in November 2011. There were a number of variant covers for this from different retailers. Blink was also included in the Blu-ray edition of The Complete Third Series released August 2015.

In 2008, *The Sun* gave away a set of six *Doctor Who* DVDs with free tokens from the newspaper. Each DVD contained a single episode featuring different Doctors, one of which was *Blink*. *Blink*, along with *The Family of Blood*, was on GE Fabbri's *Doctor Who – DVD Files #19* in September 2009.

Silva Screen's *Doctor Who: Original Television Soundtrack: Series 3* was released in November 2011, featuring music by Murray Gold used in *Blink*. Music from this episode also featured on *Doctor Who: The TARDIS Edition* (November 2014), released by Silva Screen to commemorate Doctor Who's 50th anniversary.

Star CutOuts produced Weeping Angel cut outs in 2007. Later, in 2011, Weeping Angel masks were available for £2.99. Fans could dress up as a Weeping Angel with a complete costume, containing a mask, full-length robe and wings, produced by Rubie's Masquerade in November 2013. It cost £45.

Angel delights

From Character Options came a screaming Weeping Angel 5" figure (April 2008) and a Weeping Angels Army Builder Set (June 2011). Small metal miniatures of Scary Angels, adjustable to three different poses, were issued by Crooked Dice in September 2010. In March 2015, 1:12 models of Weeping Angels were issued. Designed and sculpted in Shropshire, England by Robert Harrop Designs, these hand-painted figurines were limited to only 750 worldwide and were individually hand numbered with a unique number on the base. They came in a presentation box with an information card and a certificate of authenticity and cost £50. November 2015 saw the introduction of a new Weeping Angel Collector Series of 1:6 figurines, from Big Chief Studios. This included three sets of interchangeable arms and two alternative heads to adopt multiple poses, the figurines were cast from heavy polystone and came complete with a mini diorama base. Produced in a numbered limited edition,



Right: Character Options' Weeping Angel action figure.

each figurine came with a certificate of authenticity and was packed in a full-colour printed box. Single figurines were priced at £149.99 while doubles cost £279.99.

This Planet Earth created full-size replicas of a screaming Weeping Angel in 2011. Outdoor versions cost £2,295 while indoor versions cost £2,495. This Planet Earth also produced wall-mountable Weeping Angel plaques, at £295 each. A screaming Weeping Angel door plaque from The Who Shop was subsequently produced in 2012. The plaque was made from the original BBC screaming angel mould as used in *Blink* and each was individually handmade and finished. It was priced at £299.99.

Fans were able to customise Weeping Angel cards from Funky Pigeon in 2011. Kitt-O Weeping Angel Construction Kits from Together Plus went on sale in April 2013. These small construction kits, priced at just £1.99 were assembled from die cut cardboard pieces. In celebration of *Doctor Who*'s 50th anniversary in 2013, Weeping Angel (along with TARDIS) cookie cutters were available from Lakeland. In July 2015, cartoon Weeping Angel vinyl wall stickers were made available from Legends Wall Art, with three sizes to choose from.

'Keep Calm and Don't Blink' poster from Pyramid Posters came in 2011 while posters of the Weeping Angels were printed for the *Doctor Who* Experience from February 2011. Weeping Angel T-shirts were a BBC Shop exclusive in 2012. In 2012, GB Eye distributed 'Keep Calm and Don't Blink' framed prints.

Keep calm and don't blink!

Titan Merchandise produced a variety of Weeping Angel products including: a Weeping Angel Maxi Bust (August 2011, priced £49.99), 'Keep Calm and Don't Blink' mugs and T-shirts (October 2011), a Travel Pass Holder (2012) and 'Keep Calm and Don't Blink' greeting cards and notepads (2013).

'Don't blink' phone skins (from DiabloSkinz) were available for a range of phones including Blackberry, HTC, iPad, iPhone, iPod Touch and Samsung Galaxy, from December 2011.

In July 2010, a base metal collectible medal featuring a Weeping Angel was issued by Royal Mint UK, priced £5.99.

In March 2014, New Zealand Mint issued a Weeping Angel silver coin. The coin face depicted a relief engraved Weeping Angel, set against a dramatic colour background, surrounded by a finely engraved border design. Each coin featured the Ian Rank-Broadley effigy of Her Majesty Queen Elizabeth II. The 1/2 oz silver coin was presented in a classic and sturdy *Doctor Who* coin case. The inner case sat inside a printed outer packaging, featuring an image of a Weeping Angel. A certificate of authenticity was displayed inside the case. Each coin was priced at NZ$70. ■



Left: Eaglemoss' figurine of an Angel.

Cast and credits

CAST

David Tennant The Doctor
Freema Agyeman Martha Jones

with

Carey Mulligan Sally Sparrow[1]
Lucy Gaskell Kathy Nightingale
Finlay Robertson Larry Nightingale
Richard Cant Malcolm Wainwright
Michael Obiora Billy Shipton
Louis Mahoney Old Billy
Thomas Nelstrop Ben Wainwright
Ian Boldsworth Banto
Ray Sawyer Desk Sergeant

[1] Credited as Sally in *Radio Times*

Below:
Billy Shipton is a bit confused...



UNCREDITED

10 Unknown Passers-by
2 Unknown Police
Aga Blonska, Elen Thomas Angel Performers
5 Unknown Passers-by
Sian Warrilow Waitress
Unknown Taxi Driver
4 Unknown Police
2 Unknown 1969 Passers-by
Aled Blake Shorthand Double
Maria Ohrwal Billy's Wife
4 Unknowns in Photos Kathy's Children/Old Kathy

CREDITS

Written by Steven Moffat
Producer: Phil Collinson
Director: Hettie Macdonald
1st Assistant Director: Gareth Williams
2nd Assistant Director: Anna Evans
[uncredited: Steffan Morris]
3rd Assistant Director: Paul Bennett
Location Manager: Gareth Skelding
Unit Manager: Geraint Havard Jones
[uncredited: Rhys Griffiths, Huw Jones]
Production Co-ordinator: Jess van Niekerk
Production Secretary: Kevin Myers
Production Assistant: Debi Griffiths
Floor Runners: Glen Coxon, Tom Evans
Contracts Assistant: Kath Blackman
Continuity: Llinos Wyn Jones
Script Editor: Helen Raynor
Focus Puller: Ant Hugill
[uncredited: Marc Covington, Jamie Southcott]
Grip: Clive Baldwin
Camera Assistant: Stephen Andrews
[uncredited: Tom Hartley]
Boom Operators: Jeff Welch, Jillian Spend
[uncredited: Kevin Staples]
Gaffer: Peter Chester [uncredited: Mark Hutchings]



Left:
Wide-eyed and terrified!

Best Boy: Chris Dawles
Stunt Co-ordinators: Crispin Layfield, Glenn Marks
Chief Supervising Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Marquand
Art Dept Co-ordinator: Matthew North
Chief Props Maker: Adrian Anscombe
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North
Set Decorator: Keith Dunne
Standby Art Director: Dafydd Shurmer
Design Assistants: Peter McKinstry, Ian Bunting, Al Roberts, Rob Dicks
Cyfle Trainee: Sarah Payne
Standby Props: Gareth Thomas, Rhys Jones
Standby Carpenter: Will Pope
Standby Painter: Julia Challis
Standby Rigger: Keith Freeman [uncredited: Bryan Griffiths]
Props Master: Dewi Thomas
Props Buyer: Sue Jackson-Potter
Props Chargehand: Martin Broadbent
Props Storeman: Martin Griffiths
Forward Dresser: Austin Curtis
Chief Props Maker: Barry Jones
Props Makers: Penny Haworth, Mark Cordory, Nick Robatto
Construction: Manager Mathhew Hyel-Davies
Construction Chargehands: Allen Jones, Scott Fisher
Graphics: BBC Wales Graphics
Costume Supervisor: Charlotte Mitchell [uncredited: Lindsay Bonacorsi]
Costume Assistants: Bobby Peach, Sara Morgan [uncredited: Maire Jones]
Make-up Artist: Allison Sing [uncredited: Gill Rees]
Special Effects Co-ordinator: Ben Ashmore
Special Effects Supervisor: Paul Kelly
Special Effects Technicians: Danny Hargreaves, Henry Brook, Dan Bentley, Richard Magrin
Prosthetics Designer: Neill Gorton
Prosthetics Supervisor: Rob Mayor
On Set Prosthetics Supervisor: Matt O'Toole [uncredited: Pete Hawkins]
Prosthetics Technician: Claire Folkard
Casting Associates: Andy Brierly, Kirsty Robertson

VFX Editor: Ceres Doyle
Assistant Editors: Tim Hodges, Matthew Mullins
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Production Co-ordinator: Marie Brown
On Line Editor: Simon C Holden
Colourist: Mick Vincent
VFX Production Assistant: Marianne Paton
Dubbing Mixer: Tim Ricketts
Supervising Sound Editor: Paul McFadden
Sound Editor: Doug Sinclair
Sound FX Editor: Paul Jefferies
Foley Editor: Kelly-Marie Angell
Finance Manager: Chris Rogers
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Production Accountant: Endaf Emyr Williams
Sound Recordist: Ray Parker
Costume Designer: Ray Holman
Make-Up Designer: Emma Bailey [uncredited: Barbara Southcott]
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producers: Will Cohen, Marie Jones
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Prosthetics: Millennium FX
Editor: Jamie McCoan
Production Designer: Edward Thomas
Director of Photography: Ernie Vincze BSC
Production Manager: Debbi Slater
Executive Producers: Russell T Davies, Julie Gardner
BBC Wales in association with the Canadian Broadcasting Corporation
bbc.co.uk/doctor who

© BBC MMVII

Profile

CAREY MULLIGAN
Sally Sparrow

For many, Carey Mulligan is the *Doctor Who* companion who got away, her one-off appearance in the series coming just ahead of her ascent to A-list movie star.

She was born Carey Hannah Mulligan in Westminster, London on 28 May 1985, to father Stephen, a hotel manager, and mother Nano (née Booth) an academic. When Mulligan was aged three, her family moved to Germany with her father's career. She attended the International School, Dusseldorf, before they returned to England when she was eight. At six she saw her older brother Owain acting in a school production of *The King and I*. Having tearfully begged to be in the show, she joined the chorus.

Below: Carey Mulligan in *Bleak House*, alongside Anna Maxwell Martin.



Mulligan attended Woldingham School, Surrey, until 2003, boarding from age 14. Initially a model academic pupil, she became increasingly distracted by acting, becoming 'theatre prefect', basically a student head of the drama department. Early parts included John Proctor in *The Crucible*.

Later describing it as the most rebellious thing she had ever done, Mulligan slipped three drama schools onto her university application forms at 17, horrifying her parents, but failed all three auditions. Having met actor/screenwriter Julian Fellowes at a school talk, she later contacted him for advice and after taking her to lunch he found her an agent, quickly leading to the part of Kitty Bennet in a movie adaptation of *Pride and Prejudice* (2005).

Immediately after her first movie shoot she took to the stage in *Forty Winks* (2004) at the Royal Court and made her first TV appearances in another period drama, *Bleak House* (2005), as Ada Clare.

Supporting roles in television over the next few years included *The Amazing Mrs Pritchard* (2006), *Agatha Christie's Marple* (2006), *Trial and Retribution* (2006/7), *Waking the Dead* (2007), *Northanger Abbey* (2007) and the biographical Rudyard Kipling work *My Boy Jack* (2007).

Mulligan had to audition for the role of Sally Sparrow in *Blink*, having previously auditioned unsuccessfully for other parts in *Doctor Who*. Of the episode's Doctor-lite nature, she told *Doctor Who Magazine*'s Benjamin Cook: "It's really odd doing an episode that has so little of the Doctor in. I do feel more pressured."

As her movie career grew, *Blink* was to be Mulligan's last TV part for seven years. 2007 also saw her back on stage as Nina in *The Seagull*, earning her a Commendation at the Ian Charleson Awards.

Her film career developed, going from small British film *When Did You Last See Your Father?* (2007) to a lead role in American feature *The Greatest* (2009), produced by and starring Pierce Brosnan. She took smaller roles in *Brothers* (2009) and Michael Mann's *Public Enemies* (2009).

Modest British film *An Education* (2009) was undeniably her big break. The memoir of a 1960s schoolgirl who embarks on an affair with an older conman, critics raved over Mulligan's performance. She won Best Actress prizes at the BAFTA Awards, the British Independent Film Awards and the National Board of Review prize. She was also nominated for a Golden Globe, Critics' Choice Award, Screen Actors' Guild Award and an Oscar. A star was born.

After a year-long sabbatical looking for the right roles she appeared in Oliver Stone's *Wall Street 2: Money Never Sleeps* (2010) as daughter to Michael Douglas. She starred in *Never Let Me Go* (2010), a future fantasy which won her a British Independent Film Award for Best Actress.

Perhaps more unlikely, she contributed a guest vocal to the lead track of Scottish indie band Belle & Sebastian's 2010 album *Write About Love*. Mulligan would nonetheless sing in her next two movies, including playing a dysfunctional, suicidal nightclub singer in Steve McQueen's controversial *Shame* (2011) starring alongside Michael Fassbender as her sex-addicted brother. Her performance, against her 'sweeter' type, won her further nominations at the British Independent Film Awards and Critics' Choice awards.

Mulligan sung alongside Justin Timberlake in her next movie, the Coen Brothers' *Inside Llewyn Davis* (2011), the story of a 1960s folk singer. The same year also brought *Drive*, a noirish thriller starring Ryan Gosling. The lead role of



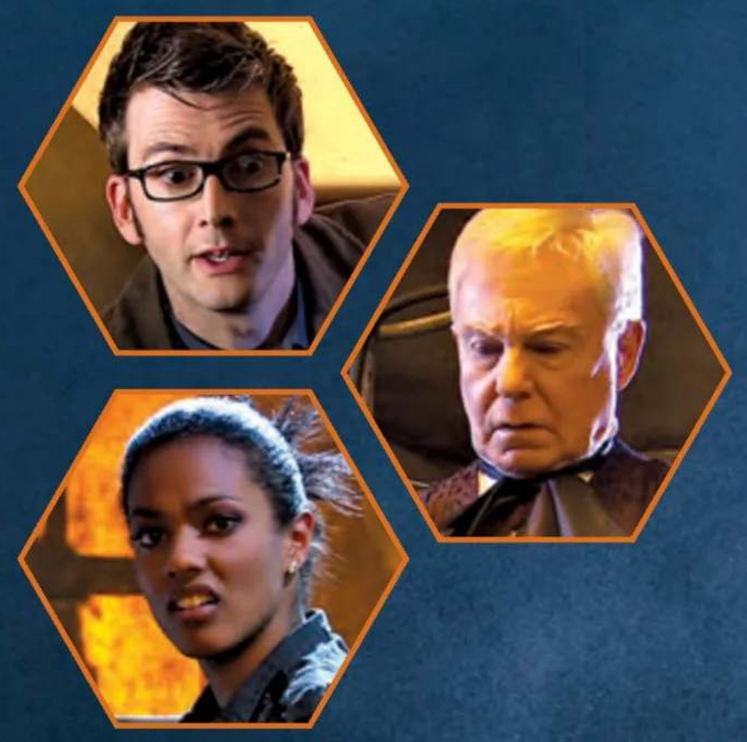
Daisy Buchanan in Baz Luhrmann's much-hyped *The Great Gatsby* (2013) soon followed.

Above: Mulligan as Sally Sparrow in *Blink*.

The actress took time out from movies in 2014 to return to the stage with *Skylight* at the Wyndham's Theatre, also starring Bill Nighy. Later transferring to Broadway, she was nominated for a Tony Award.

2015 brought the starring roles of Bathsheba Everdene in *Far from the Madding Crowd* and Maud Watts in *Suffragette* (2015) alongside Meryl Streep, the latter film already winning her Best Actress at the Hollywood Film Awards.

She married Marcus Mumford of folk rock band Mumford & Sons in 2012, having reportedly first met at a Christian summer camp as teenagers. A daughter, Evelyn, arrived in September 2015. ■



UTOPIA

STORY 187a

At the end of time, the last remnants of humanity take refuge on a desolate planet, waiting to travel to Utopia. The Doctor is about to discover he is not alone...


LICE PUBLIC BOX

Introduction

In *Human Nature*, the Doctor adopts the guise of a man called John Smith. While he thinks he's John Smith, he falls in love with a woman. As far as we can tell, it's an unintentional consequence of the Doctor joining the ranks of humanity. But given his unresolved relationship with Rose Tyler, it's possible that subconsciously he's trying to experience something that he could never have as the Doctor. Stretching the point, that makes the story of the Master's human alter ego very revealing indeed.

The Master spends decades assuming that he's Professor Yana. Not a real professor, you understand. That's just an affectation – something he's decided to call himself for symbolic purposes. He cobbles together extraordinary technological devices with whatever he has to hand. He has a companion, and has made it his life's work to save the human race. The Master has somehow ended up spending his sabbatical from being himself, being a version of the Doctor.

Given that the Master subsequently regenerated into a woman, we should perhaps be grateful that his human persona wasn't Joan Redfern, the object of John Smith's affection. But instead of heading to a boys' school in 1913, the Master flees as far as he can, and hides on a planet at the end of time.

It's the TARDIS that takes the Doctor to him. We're told that the TARDIS has travelled one hundred trillion years into the future to try to get away from Captain Jack Harkness. But maybe it was addressing another anomaly. In *The Doctor's Daughter* [2008 – see Volume 58], the TARDIS is summoned to the planet Messaline by a phenomenon that wouldn't have occurred if they hadn't gone there.

A subsequent incarnation of the Master, from after the events of *Utopia*, has already been active on Earth. Perhaps it's no accident that the Master is restored to his despicable self as a result of the Doctor's visit, but if it was the TARDIS merely trying to maintain something approaching cause and effect, then its efforts are wasted here. The Master isn't especially grateful when he's freed and in *Last of the Time Lords* [see page 106], the final part of this three-part story, he cannibalises the TARDIS to create a causality-busting paradox machine.

Perhaps there's another reason for *Utopia*'s abrupt pit stop in the furthest-flung future. Perhaps the TARDIS just thinks there's only room for just one Doctor in the universe. ■

Right: Paradoxical conundrums for the Doctor, Martha and Captain Jack.





'THE MASTER HAS SPENT HIS SABBATICAL FROM BEING HIMSELF, BEING A VERSION OF THE DOCTOR.'

STORY

The TARDIS materialises in Cardiff to refuel using energy from the time rift. Captain Jack Harkness sees the TARDIS and hurls himself towards it as it takes off. The TARDIS accelerates into the future – with Jack clinging to the outside! [1]

On a dark, desolate world a man is being hunted by a primitive tribe. The man is detected on a radar by Professor Yana. His assistant Chantho suggests alerting the guards, but Yana says the man is on his own, "One more lost soul dreaming of Utopia." [2]

The TARDIS lands in the wilderness. The Doctor and Martha emerge to find Jack lying by the TARDIS. Martha thinks he's dead – until he wakes up and starts flirting with her. He explains that he escaped from the year 200,100 by using a vortex manipulator. They come across an abandoned city. [3]

They see the man being hunted by the tribe and run with him to 'the silo'. They arrive at some gates where the guard demands to see their teeth before letting them in. [4] Once they are all inside, the guard fires a machine gun to deter the 'Futurekind'.

Lieutenant Atillo contacts Yana to give him the news that a doctor has arrived.

A small boy called Creet leads the Doctor, Martha, Jack and Padra through tunnels full of refugees [5]. Yana welcomes the Doctor and leads him to his laboratory to ask for his help with the rocket's footprint impeller. Yana explains that the Futurekind are what they will become unless they reach Utopia, a far-off haven that has been calling to the remaining humans. [6]

Yana momentarily hears a drumbeat in his head. He asks the Doctor to leave – but the Doctor has an idea how to fix the footprint mechanism and gets it working.

Atillo announces that everyone should prepare for immediate boarding and


1


2


3

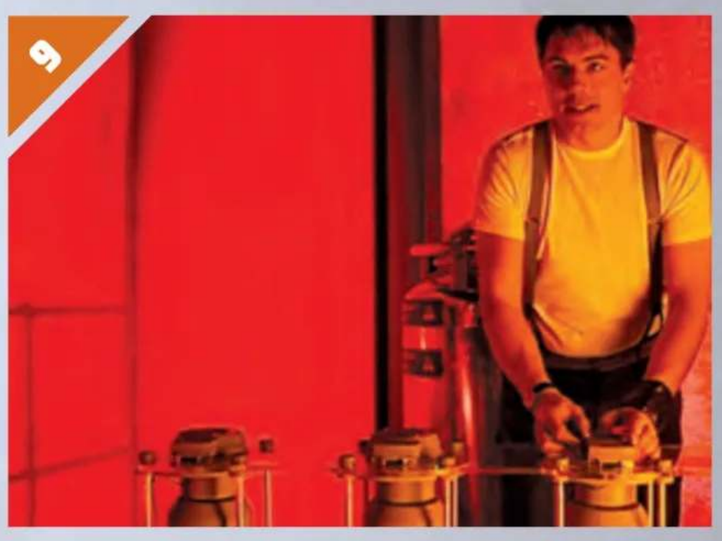

4


5


6

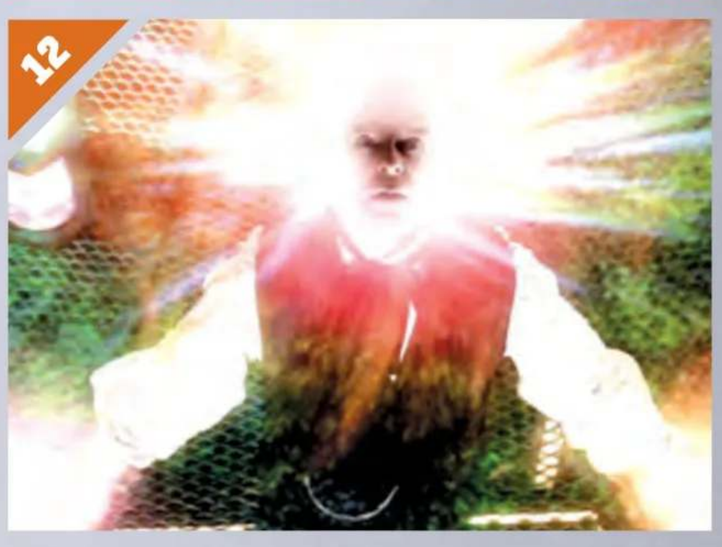












the refugees file into the rocket. Martha wishes Creet good luck. [7]

The Doctor realises that the Professor intends to stay behind on the planet. Atillo contacts them to tell the Doctor that they have found his blue box. It's brought to the laboratory where the Doctor uses it to provide some extra power via a cable.

A technician enters the chamber beneath the rocket to fix the couplings so the footprint can work. But one of the Futurekind has sneaked into the base and smashes the power controls, causing the chamber to be flooded with lethal stet radiation. [8]

Nobody can now enter the chamber without dying – so it's a job for the immortal Captain Jack. Pausing only to remove his shirt, he enters the chamber to connect the couplings. [9]

In the laboratory, Martha tells Yana that the Doctor travels through time and space in a TARDIS. They overhear the Doctor and Jack's conversation which triggers a memory for Yana. All his life, he has carried a fob watch with him – a watch like the Doctor used when he made himself human.

Martha recognises the watch and runs down to the control room to tell the Doctor. He might not be the last Time Lord!

The rocket blasts off, bound for Utopia. Yana opens the watch. [10] The Doctor remembers the Face of Boe's dying words. "You are not alone." Y-A-N-A.

Yana lowers the base's defences to allow the Futurekind to get inside the complex. Chantho tries to stop him – and he electrocutes her with the power cable. He is the Master! [11]

Chantho shoots Yana, and the Doctor, Martha and Captain Jack rush into the laboratory just in time to see the Master entering the TARDIS. He locks the door and regenerates. [12]

The TARDIS dematerialises – leaving the Doctor, Martha and Jack at the mercy of the Futurekind!

Pre-production

"Did you hear me say that I didn't like the Master, and didn't want him back?" asked Russell T Davies in *Doctor Who Magazine*. "Well, I was lying! Actually, I was delaying, cos I needed a couple of years to work out how to write him."

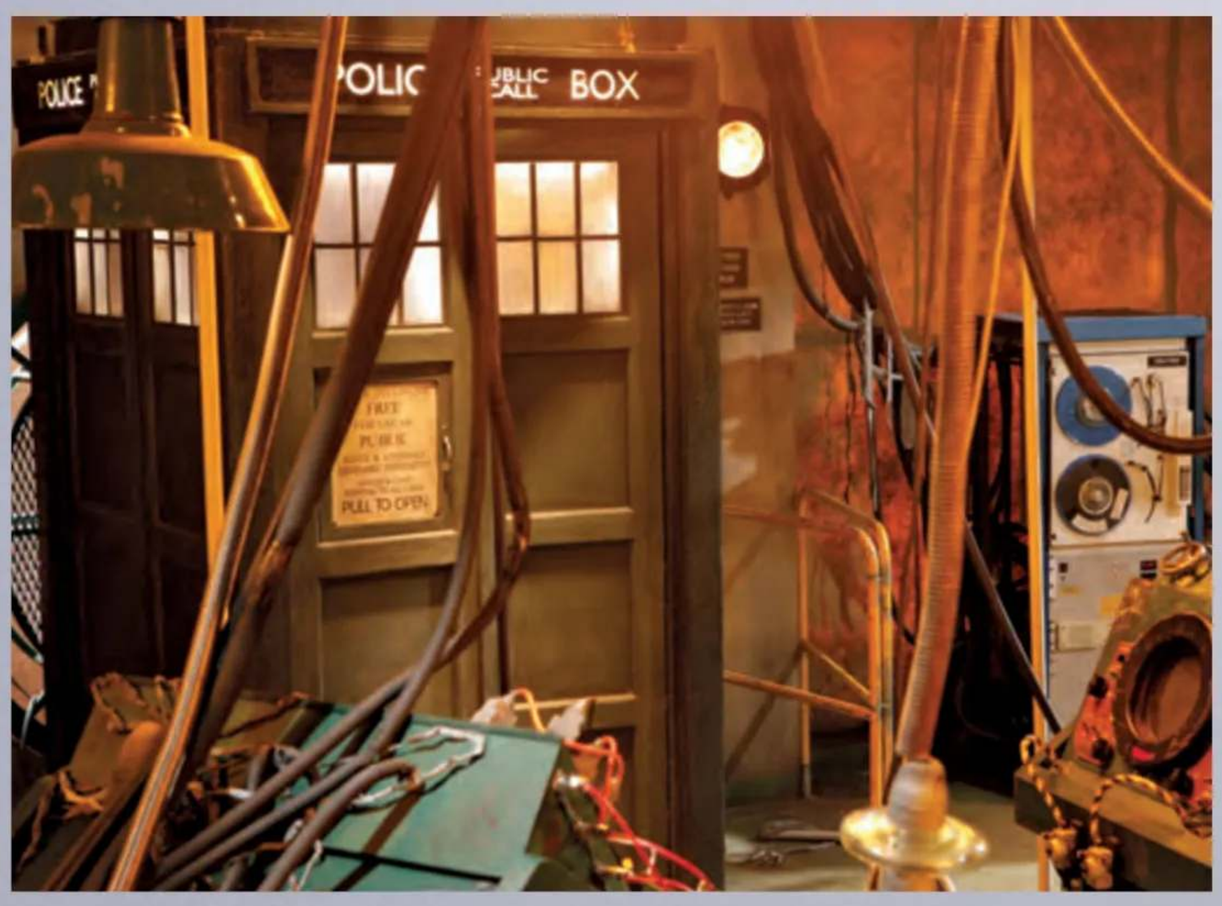
Having resurrected the Daleks in 2005 and the Cybermen in 2006, *Doctor Who*'s showrunner had turned his attention to the Doctor's Time Lord nemesis in late 2005, when he had started formulating ideas for his third series. The character of the Master had been devised in 1970 by producer Barry Letts and script editor Terrance Dicks as a new arch-enemy for the Doctor, an evil Time Lord genius of equal accomplishments mirroring Professor Moriarty, the famed opponent of Sherlock Holmes in Sir Arthur Conan Doyle's story *The Final Problem*. Played by Roger Delgado, the Master débuted in *Terror of the Autons* [1971 – see Volume 16} and appeared in numerous stories through to *Frontier in Space* [1973 – see Volume 19]. One final story with the Master had been planned, but this was precluded by the death of Delgado in a driving accident in June 1973. The Master was revived in a decaying form, now played by Peter Pratt, in the *The Deadly Assassin* [1976 – see Volume 26] and the character then returned to *Doctor Who,* still in this skeletal body, in *The Keeper of Traken* [1981 – see Volume 33], this time played briefly by Geoffrey Beevers. At the end of that story the Master stole a new body and was then portrayed in various stories through to *Survival* [1989 – see Volume 46] by Anthony Ainley. The Master was executed by the Daleks in the *Doctor Who* TV Movie [1996 – see Volume 47], with his life essence escaping to possess a paramedic played by Eric Roberts. The villain was ultimately sucked into the Eye of Harmony inside the TARDIS at the end of the film.

Growing up watching the character in *Doctor Who*, Davies had loved the Master but saw him functioning best when he was



Right:
Yana and Chantho are prepared for action.

Below:
The TARDIS always lands in the most glamorous spots...



just an occasional visitor to the series. He decided it would be most effective to re-introduce the Master once the mythology of the Doctor being the last of the Time Lords had been fully established. The problem had been how to bring back the character for a modern audience. "The whole thing suddenly clicked – he's insane! And I don't mean that lightly; I don't mean ha-ha-barking mad; I mean genuinely, profoundly, clinically insane, a psychopath, or more probably a sociopath, and a high-functioning one at that. As soon as I understood that, then I was dying to write him," Davies told *Doctor Who Magazine*.

The main alias for the Master in the climactic two episodes which would follow Episode 11 would be 'Mr Saxon', the politician from Martha's time, references to whom had been slipped into the series since *Love & Monsters* [2006 – see Volume 53]. Saxon had always been one of Davies' favourite names (he had developed an unused soap opera format called *Saxon House* for Granada in the mid 1990s). As it turned out, 'Mister Saxon' was an anagram of 'Master No Six', hinting at the sixth distinct incarnation of the Time Lord seen on television. "Someone pointed that out to me afterwards and I had no idea!" said Russell in the *Radio Times*. His plan was now to make the Master as clever and witty as the Doctor. "The dark genius is still there and knows what to do," he explained in *Doctor Who Confidential*.

The Master returns

"All the elements that have been laid in the series are coming together; the fob watch, the words of the Face of Boe," continued Russell. The fact that the Doctor had not sensed another Time Lord was to be explained by the fact that the Master had become human – effectively undergoing the same process that the Doctor went through to hide from his pursuers in *Human Nature/The*



Below: Martha quizzes the Doctor about Captain Jack Harkness.

Connections: Fuel stop

- In the opening scene of *Utopia*, the TARDIS arrives in Cardiff Bay, where it had previously landed in *Boom Town* [2005 – see Volume 50], to refuel from the bleeding energy in the rift existing there. The Doctor's comment that the rift had been active referrred to recent events in the *Torchwood* episodes *Captain Jack Harkness* and *End of Days*, broadcast in 2007.



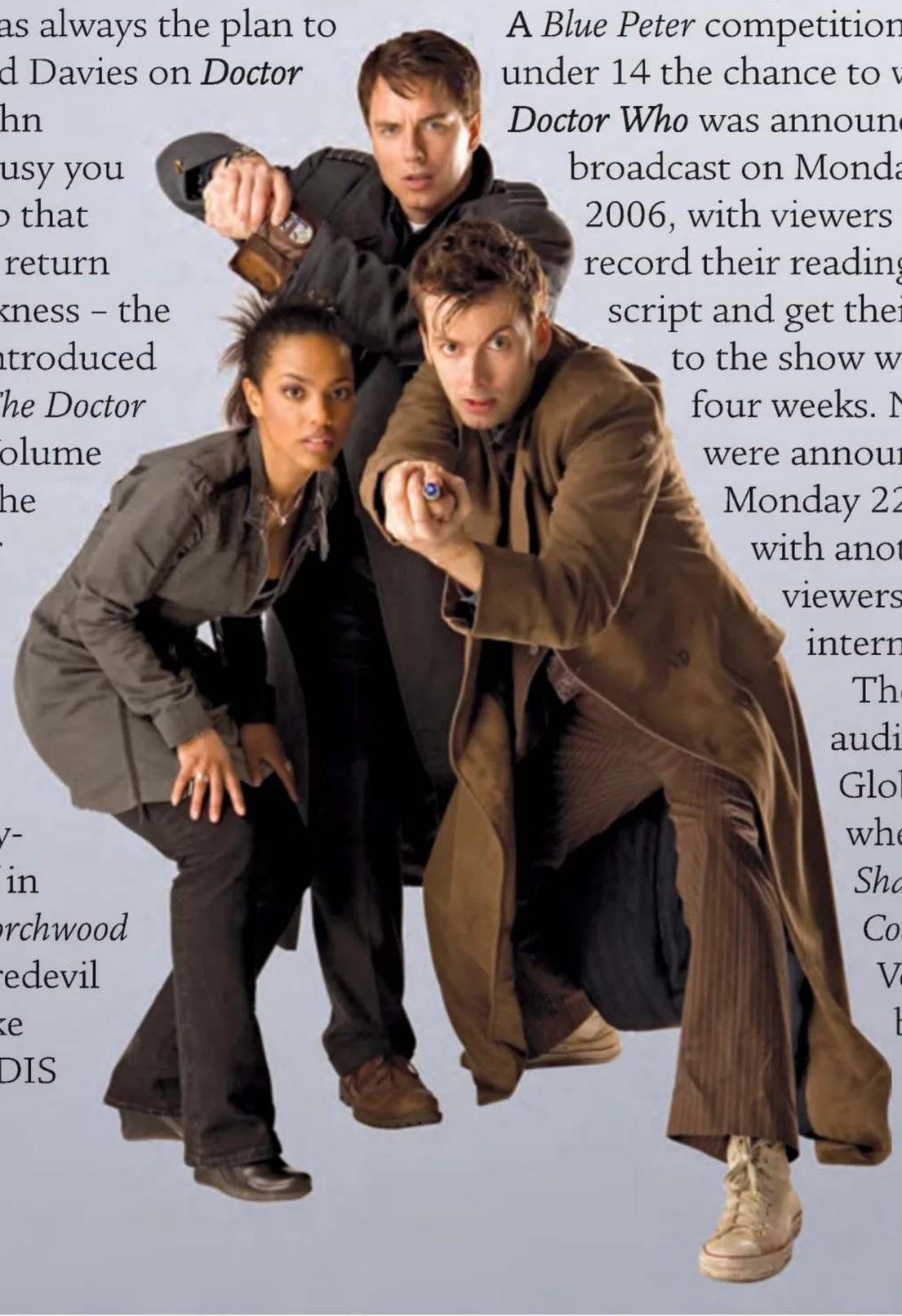
Family of Blood [see page 6]. As such, the Master could be introduced in *Utopia* as a totally different character, a benevolent figure – the Professor – who would form a bond of friendship with the Doctor during their meeting of minds. All this had to be explained in the script so that the story remained accessible for new viewers. Davies' original thought had been that the Doctor and Martha would find a Chameleon Arch in Yana's lab and he had asked the design department to retain the arch built for *Human Nature*.

As well as the Master, it was also time to fulfill another long-anticipated return which Russell had had in mind since summer 2005. "It was always the plan to bring Jack back," said Davies on *Doctor Who Confidential*, "John [Barrowman] is so busy you need to book him up that far in advance." The return of Captain Jack Harkness – the rogue Time Agent introduced in *The Empty Child/The Doctor Dances* [2005 – see Volume 50], abandoned by the regenerating Doctor in *The Parting of the Ways* [2005 – see Volume 50] and since then engaged in his own strange adventures in twenty-first-century Cardiff in the spin-off series *Torchwood* – meant that the daredevil character could shake up the existing TARDIS crew's equilibrium. Furthermore, Jack wanted questions answered. "When he meets the Doctor again, it's tense. There's a great friendship but a new sense of distrust between them," explained Russell.

The return of Captain Jack to *Doctor Who* was confirmed in an interview with John Barrowman on SyFyPortal on Sunday 26 November. "I will be in the last three episodes," the actor commented, "and the scripts are being written as we speak because I just got a text from Russell [T Davies] telling me that he's finishing the script where Jack returns to *Doctor Who*." He also emphasised that there would be no crossover of the Doctor into *Torchwood*. "*Doctor Who* is for children, is a base for family viewing and children. *Torchwood* is not. The only person that will cross at this point will be Jack going back and forth, because Jack has a different persona in *Doctor Who* [to that] in *Torchwood*."

A *Blue Peter* competition to give viewers under 14 the chance to win a part in ***Doctor Who*** was announced on the show broadcast on Monday 16 October 2006, with viewers encouraged to record their reading of the audition script and get their performances to the show within the next four weeks. Nine finalists were announced on Monday 22 November, with another selected by viewers votes on the internet.

The *Blue Peter* auditions at the Globe Theatre, where *The Shakespeare Code* [2007 – see Volume 54] had been recorded in August and



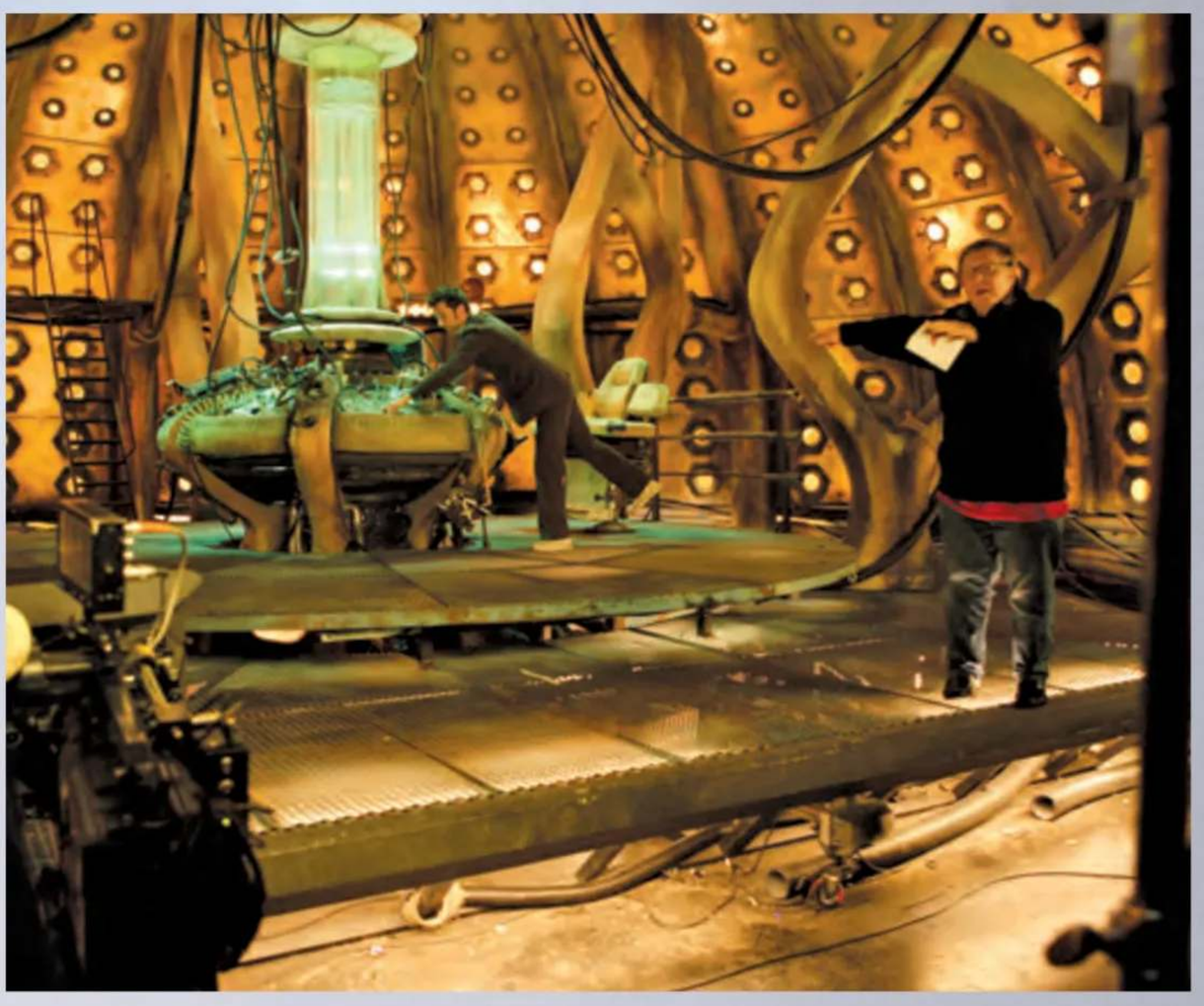
Right: A trio in time...

September, were conducted by presenter Andy Akinwolere on Wednesday 29 November, with the 10 finalists – Billy, Stephanie, Joanne, Jennifer, Aodham, Vigio, Sophie, John, Jonathan and Lizzie – whittled down to just three in the presence of judges Annette Badland (who had played Margaret Blaine in episodes such as *Boom Town* [2005 – see Volume 50]), casting director Andy Pryor and *Blue Peter* editor (and former *Doctor Who Magazine* writer) Richard Marson, plus some Oods and a Clockwork Droid. After a warm-up exercise, auditions were recorded on the Globe's stage with three shortlisted: Lizzie, John and Jonathan. The auditions were covered by Benjamin Cook of *Doctor Who Magazine*, who was also photographing events for the *Blue Peter Annual*.

Tales of distrust

Having viewed the audition tapes, it was a tough decision for Russell T Davies when he made his selection on Friday 8 December, phoning the winner from Cardiff in the presence of a *Blue Peter* crew headed by Tim Fransham, who had overseen the auditions. At the other end of the phone was nine-year-old John Bell from Renfrewshire who would play the character of Creet.

An untitled first draft of the episode which would later be titled *Utopia* was issued on Wednesday 29 November 2006. Davies found this an incredibly difficult episode to write and felt like he was under a "black cloud"; he was unconvinced by the coincidental reasons as to why the TARDIS would end up at the end of the universe and why Jack would be there. He eventually used these two problems to solve each other. As the story developed, Russell realised that it was a tale about distrust, notably as the Doctor related his tale to Jack.



Above: Director Graeme Harper consoles David Tennant.

The episode started to be referred to as *Utopia* by late December 2006. It would form part of Block Seven and be directed early in 2007 by Graeme Harper, in tandem with *42* [see Volume 55].

In terms of casting the regenerated Master, the production team knew that a big name actor was needed. "We wanted someone who could truly stand up to David [Tennant] on screen," explained Russell in *Doctor Who Magazine*. "There aren't many who can do that. Also, frankly, we knew that a big name would be fairly possible, cos whenever we've asked any leading actor to take a part over the past three years, invariably they've replied, 'Can I be the Master?'" Executive producer Julie Gardner had also commissioned BBC One's hit time-travel police show *Life on Mars,* and had been very impressed with John Simm who starred as Sam Tyler in the series.

Born in Leeds in 1970, John Simm made his TV début in *Rumpole of the Bailey* followed by roles in series like *Cracker* and then major performances in *The Lakes* and *State of Play* while his films included *Human*



Above: Yana and Chantho are shocked at Martha's Facebook page.

Traffic and *24 Hour Party People*. Simm was the only actor approached to play the Master, and it turned out that he followed *Doctor Who* with his son, Ryan. "It's the only thing we sit and watch together," he told *Doctor Who Confidential*, "I'm going to impress my son and there's no way I can say no to this." In *Doctor Who Magazine*, the actor explained that "Julie was trying to find something for me to do in [the series]. She kept sort of saying, 'What about this?' And I kept saying, 'Look, I'm not being painted blue!' And then Julie and Russell came down to Manchester when I was filming *Life on Mars*, met me in a bar after a night shoot, and said, 'What about the Master?' As soon as they said that, I was like, 'You're kidding? Oh yeah!' I got really excited about it, but I just had to sit on the news. I wanted to tell people, 'I'M GOING TO BE THE MASTER!!!'"

But Simm would only take over as the Master at the end of *Utopia*, and then feature prominently in the final two parts of the story. Playing the Master – or rather the Professor – for most of the episode was highly respected actor Sir Derek Jacobi. In late 2006, producer Phil Collinson had been at a restaurant in London with Daniel Evans and Jenna Russell (who had appeared in *The Christmas Invasion* [2005 – see Volume 51] and *The Parting of the Ways* respectively) when he had bumped into the Royal Shakespeare Company legend and star of landmark television serial *I, Claudius*. Daniel Evans had worked with Jacobi and introduced Collinson, explaining that he produced *Doctor Who*. It transpired that Jacobi was a big fan of the series. "I've been around for a long time, so there are few ambitions left," explained Jacobi in *Doctor Who Magazine*, "but I do still have them, one of which was *Doctor Who*, and one of which is *Coronation Street*." Although he had not appeared in *Doctor Who* on television, during June 2003 his voice had been recorded for two *Doctor Who* projects. In Big Finish's *Doctor Who Unbound* CD range, he starred as writer

Connections: Lady Mayor

- Martha recalled that Cardiff had been hit by an earthquake a few years before their arrival at the start of the serial. The Doctor confirmed he was involved thanks to a "bit of trouble with the Slitheen". Specifically this was a lone member of the family Slitheen – Blon Fel-Fotch Passameer-Day Slitheen, AKA Margaret Blaine, who becomes mayor of Cardiff in *Boom Town* [2005 – see Volume 50].



Martin Bannister in Robert Shearman's play *Deadline*, while for BBCi he had voiced the Master (or rather a robot version of the character) in the online animated serial *Scream of the Shalka* written by Paul Cornell.

Plans for the episode were made before Christmas. Originally, some quad bikes were to have been acquired and used by the Futurekind in the early chase sequences in the forest and moorland, but during December it was decided that this aspect would have to be dropped. It had also been planned that there would be a more extensive location shoot in the Welsh valleys, but it soon became clear that this would mean a lot of travelling as well as taking place at a time of the year when the weather was inhospitable.

Flotsam and jetsam

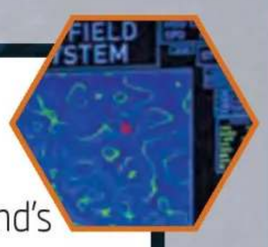
Davies' structure for his episode was quite specific as he explained to *Doctor Who Magazine*: "You think that Episode 11 is about the flotsam and jetsam of the human race trying to make a future for itself, but then, two-thirds of the way in... the whole thing goes in a completely different, unexpected direction."

The shooting script for *Utopia* was issued on Thursday 4 January. The original opening scene was set at the Millennium Centre, with the Doctor leaving the TARDIS followed by Martha, explaining about Cardiff being built on a rift "just like San Francisco". Martha looked up at the Millennium Centre, saying, "Ooh, nice building, that's impressive. Never been to Cardiff." "We're not stopping, here we go..." said the Doctor as he pointed his sonic screwdriver at the lamp atop the TARDIS which started to glow. Captain Jack Harkness was then to be seen running from the bay end of the Roald Dahl Plass, tying in with his sudden departure and the TARDIS sound at the conclusion of *End of Days*, the final episode in the first series of *Torchwood*. With recharging of the TARDIS completed, the light faded to normal and when the Doctor said it was time to go, Martha asked, "Can't we have a look round?" "Martha," retorted the Doctor, "The sapphire moons of Pahash Pakaa, or Cardiff? Inside!" He ushered Martha in, but had clearly heard Jack's call as he slammed the door shut. Inside the ship, Martha asked, "What's the big rush?" "Oh, I just fancy a bit of a skedaddle! And off we go!" explained the Doctor.

The surface of the planet Malcassairo where the adventure was played out was described as a forest clearing at night. The first example seen of Futurekind was 'a wild man – urban-wild, not Stone Age, a feral punk; piercings, long, dirty hair, face painted with woad. And it sniffs the air, grunting like a beast... very *Mad Max*,' in reference to the 1979 post-apocalyptic movie. Of the Chieftain, his teeth were described as 'dirty, vicious fangs'. Padra



Below:
A typical night out in the year 100 trillion.



Connections: Promised land

- The name of mankind's ultimate destination in the serial, referring to an ideal place or society, came from *Utopia*, the book published by Sir Thomas Moore in 1516 about a search for the perfect form of government.

Fet Shafe Cane was aged '25… exhausted, bedraggled. He wears a simple grey tunic & trousers, now filthy.'

Professor Yana was described as 'an ageing scientist, a clever, tired man. A bit formal, almost Edwardian, suited, with waistcoat & watch on a chain.' This image "all started with the fob watch", explained Russell in *Doctor Who Magazine*. "I had to create a character who could easily wear a fob watch without it looking odd, to hide it from the viewer in plain sight for the first 30 minutes or so. Therefore, the vaguely formal, Edwardian dress became a necessity, which then made me think, 'Oh, he's going to look a little bit like William Hartnell's [first incarnation of the] Doctor.'"

The last of the Malmooth, Chantho was 'a female alien, in white lab-coat. She's blue, a spiny, insecty face (but with human eyes), with mandibles, maybe with her spine showing through her coat; a fussy, polite, innocent.' "I wanted the Professor to have a companion because he turned out to be a Time Lord with a faithful companion at his side as a little echo of the Doctor-companion relationship," the writer explained on *Doctor Who Confidential*, and making this role a friendly extraterrestrial also showed that not every alien on *Doctor Who* was bad. Each of Chantho's sentences were written with her sentence prefix and subfix in the manner: "Chan/should I alert the guards?/tho." When he first read the script, producer Phil Collinson believed it was a typographical error, with Davies' script software inserting the character name by mistake around her dialogue. "I thought it wouldn't work. I couldn't see it," said Phil on *Doctor Who Confidential*, but he trusted to Russell's writing judgment.

When tending to Jack, it was indicated that Martha should emerge from the TARDIS with the 'utility belt… the one attached to the console in 3.X sc.5' referring to *The Runaway Bride* [2006 –

Right: Playing the regeneration game.





Left:
Chantho faces the evil of the Master.

see Volume 54]. The Doctor commented on his regeneration, since Jack had seen him last in *The Parting of the Ways* when Jack had been left immortal after facing the Daleks in the year 200,100. Jack related his experiences between the end of that story and *Everything Changes* [2006], the first episode of *Torchwood*.

"You are not alone"

At Silo 16, the Guard originally told the Chieftain to "Go back to the Forest". Inside the Holding Area, Lieutenant Atillo was described as 'early 30s, in a flight combat suit' and Creet was 'a child, in simple t-shirt & jeans; all the clothes a bit dirty. Creet's polite.' For Padra's happy reunion, Kistane was described as a 'woman, 50' with '20 y/o son, Beltone'. Inside the rocket silo, the vessel which the Doctor, Jack and Martha gazed up at was described as 'Apollo-ish' in reference to the rockets of the NASA Apollo space program of 1963 to 1972. As the group was led away by Yana, they were watched by 'a ragged 40 y/o wiry woman... with the fangs of the Futurekind'.

When Jate donned a white radiation suit, this was described as 'like the biohazard suits in Torchwood 13' in reference to *End of Days* [2007]; this was indeed one of the costumes which was used. Yana's fob watch was covered in 'Time Lord symbols, exactly the same as the Doctor's in eps 3.8 and 3.9' with reference to *Human Nature/The Family of Blood*. The script also referred back to the Face of Boe's comment that the Doctor was not alone at the end of *Gridlock* [2007 – see Volume 55], and this was specified as a flashback to 'ep 3.3' as Yana's initials on the screen spelt out, "You... Are... Not... Alone." In *Doctor Who Confidential*, Davies explained that the scene recounting past events between the Doctor and Jack "was written because that's what men are like; they have to be in the middle of a nuclear rocket crisis and *then* they decide to have a chat."

Inside the TARDIS, Yana prepared for rebirth: 'Regeneration! The volcano of energy EXPLODES out of his skin, the clothes untouched, boiling energy funneling out of his neckline, the cuffs of his sleeves... his head tilted back, as the energy blasts out and his face begins to change.' The Master then appeared as 'a man... in Professor Yana's clothes... He's younger, brighter, sharper. And insane.'

The readthrough for *Utopia* was held with that for *42* on Thursday 11 January 2007 with script editor Gary Russell deputising for a recuperating David Tennant as the Doctor. Also in the cast as Padra was Rene Zagger, who had appeared as PC Nick Klein in ITV1's *The Bill*. The speaking guard was played by Robert Forknall, a massive fan of *Doctor Who* and an actor who had encountered Graeme Harper on a train journey and enthused about how much he had enjoyed his work on *The Caves of Androzani* [1984 – Volume 39]and *Revelation of the Daleks* [1985 – see Volume 41]; Graeme remembered Robert and invited him to audition for the role. ■

Connections: Rose lives



- Jack asked the Doctor about the Battle of Canary Wharf, in which he believed Rose Tyler to have perished. The Doctor was able to assure him that Rose, her mother and Mickey were safe and sound in a parallel world following the epic battle between the Daleks and Cybermen as seen in *Army of Ghosts/Doomsday* [2006 – see Volume 53].

Production

A small amount of recording for *Utopia* was performed on the first day of the block and comprised the TARDIS scenes with the Doctor and Martha, recorded at Upper Boat from 8am on Monday 15 January with Any Effects providing the sparks and flashes as the timeship hurtled into the far future; the afternoon was then spent on the seventh episode of the series – *42* which was the first of the two episodes scheduled for the block.

Sir Derek

While *42* was still being recorded, the casting of Sir Derek Jacobi was revealed in the *Daily Mirror* on Thursday 25 January, announcing that he would be playing a "good guy" called the Professor. The BBC confirmed Jacobi's casting formally the next day, commenting on his work on *Scream of the Shalka* alongside David Tennant. The BBC Wales brand management team contacted all licensees soon after, insisting that Jacobi's character should always be referred to as "the Professor, NEVER Professor Yana" in case eager fans should spot the acronym and spoil the surprise ending.

The main recording for *Utopia* got underway following completion of most of *42* on Tuesday 30 January. Unfortunately, that morning *The Sun* gave the game away. *Dr Who v Master: Who's that... John Simm transforms into Doctor's worst foe* announced the tabloid. An 'insider' was quoted as saying that 'bosses' had held talks with the 36-year-old actor to follow in the footsteps of Anthony Ainley and Eric Roberts. *The Sun* also revealed that Sir Derek Jacobi was to play the Professor who 'poses as a good guy but the Doctor... discovers the truth when the Professor dies and regenerates'.

Tuesday 30 started at Upper Boat, after which the crew relocated to the old NEG Glass site at Trident Park, to record some material for *42*. With that episode wrapped and Freema Agyeman released for ADR work, recording continued with scenes of the Doctor, Jack and Lieutenant Atillo at the radiation room through to 7.30pm, their work recorded by *Doctor Who Confidential*. This saw John Barrowman's return to *Doctor Who* after almost two years. "It's very exciting to have John Barrowman on set because he's a force of nature and a lively, lovely man," said David Tennant on *Confidential*, while Freema Agyeman said, "He's so upbeat and he loved what he's doing. It's just a joy to perform with him." During production, David and John had a lot of fun, but as John told *Confidential*, "I do get the work



Right: Shooting a scene on Yana's laboratory set.

done, but I'm a firm believer in having a good time".

Work continued on the radiation room scenes from 8am to 7pm on Wednesday 31 with the three stars performing various sequences, handing over later to some scenes with Atillo. Two units were then at work at the same location on Thursday 1 February, again from 8am to 7pm. The main unit with Graeme Harper and Susie Liggat began by covering the scene at the rocket silo door, after which scenes on Corridor #3 including Padra finding his family were taped. Following this, Corridor #3 was redressed as Corridor #1 while work moved onto Corridor #2 for scenes of the search for Padra's family, Martha talking to Creet, and the Futurekind pouring in. The crew then moved to the top of the stairs to record shots for the rocket silo door sequence. In the meantime, first assistant director Gareth Williams helmed a second unit which was at work in the radiation room area covering scenes with Atillo and Jate which were needed on monitor screens, along with wild tracks of Atillo's dialogue and the demise of Jate.

Blue Peter winners

This was the first day on set for Sir Derek Jacobi. "He bounded on set and said, 'This is so exciting!'" recalled Agyeman on *Doctor Who Confidential*. "I'd been watching the DVD box set of *I, Claudius* just before, so when Derek Jacobi came on set I was badgering him for tales," said David Tennant in the *Radio Times*.

This was the first day on set for *Blue Peter* winner John Bell, and runners-up Jonathan Wharton and Lizzie Watkins, with whom Davies had been so impressed that he had them allocated non-speaking roles. To



Connections: Snappy dresser

As he frequently did in the *Doctor Who* spin-off *Torchwood*, Jack wore the World War Two greatcoat he was first seen sporting in his first appearance in *The Empty Child/ The Doctor Dances* [2005 – see Volume 50].



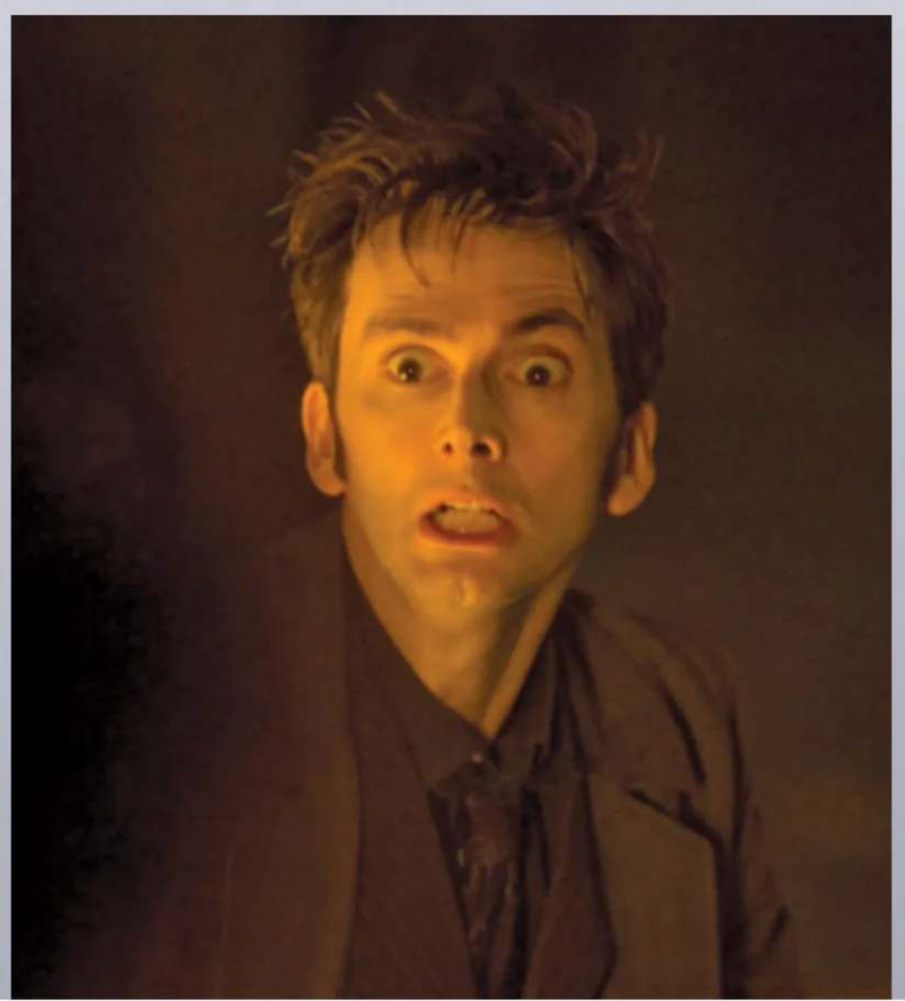
save confusion between John Barrowman and John Bell, the senior John nicknamed his younger namesake 'Little John'. Andy Akinwolere of *Blue Peter* was present with a unit directed by Ally Beasant, and a crew from *Totally Doctor Who* was also on hand.

This was the first day that the Millennium FX team was required to provide prosthetics for Chipo Chung as Chantho (the main aspect of note being two servos in the headpiece worn by Chung which manipulated the feelers either side of her face) and Paul Marc Davies as the Futurekind Chieftain (with magnetic spikes in his nose prosthetic and fake tattoos on his face to make it look as if he had been run over by a motorbike). Rob Mayor of Millennium FX had originally designed Chantho as more extreme, with one version based on the look of a stag beetle; at one point it had also been considered that Chantho could have had wings. Chris Lyons of Fang FX also provided special teeth for Davies, Abigail Canton as the Wiry Woman, and three of the Futurekind extras: Edd Flemming (a local man from Splott hired because of his distinctive facial piercings), Cath McGowan and Natalie Cuzner. The Futurekind were also originally meant to have metal frames worn over their costumes, but on the day of recording, Phil Collinson realised that these would be too cumbersome and were dropped. During the day, Millennium also grabbed Tennant so that they could take a mould of his right hand to create the Doctor's severed appendage prop (the one previously seen in *Torchwood* had been a cast from one of the Millennium FX crew but Tennant was concerned that this might look different to his own hand).

The crew remained at the venue from 8am to 7pm on Friday 2 to pick up on the rocket silo door sequence, and then cover the first sight of the refugees in Corridor #1. *Totally Doctor Who* was on set to capture some of the chase down the corridor from the Radiation Room. "They were running and going for it," said Phil Collinson on *Doctor Who Confidential*, while Agyeman recalled, "On 'Action!' I was really screaming for my life. I was black and blue, but proud of my war wounds." After this, the scenes in the Holding Area with the Wiry Woman were recorded, with Any Effects providing the exploding fuse box. This was the last day on set for John Bell. "He was so self-assured that he made you feel relaxed," said Agyeman of John on *Blue Peter*, while David Tennant claimed the young actor was "much more professional than we are, and frankly a bit of a star."

In the laboratory

Following the weekend, cast and crew reassembled at Upper Boat on Monday 5 February for scenes on the set of the Professor's laboratory (a redressed medcentre from *42*). These initially featured the Professor and Chantho, with the Doctor's party arriving later. Work ran from 8am to 7pm, observed by



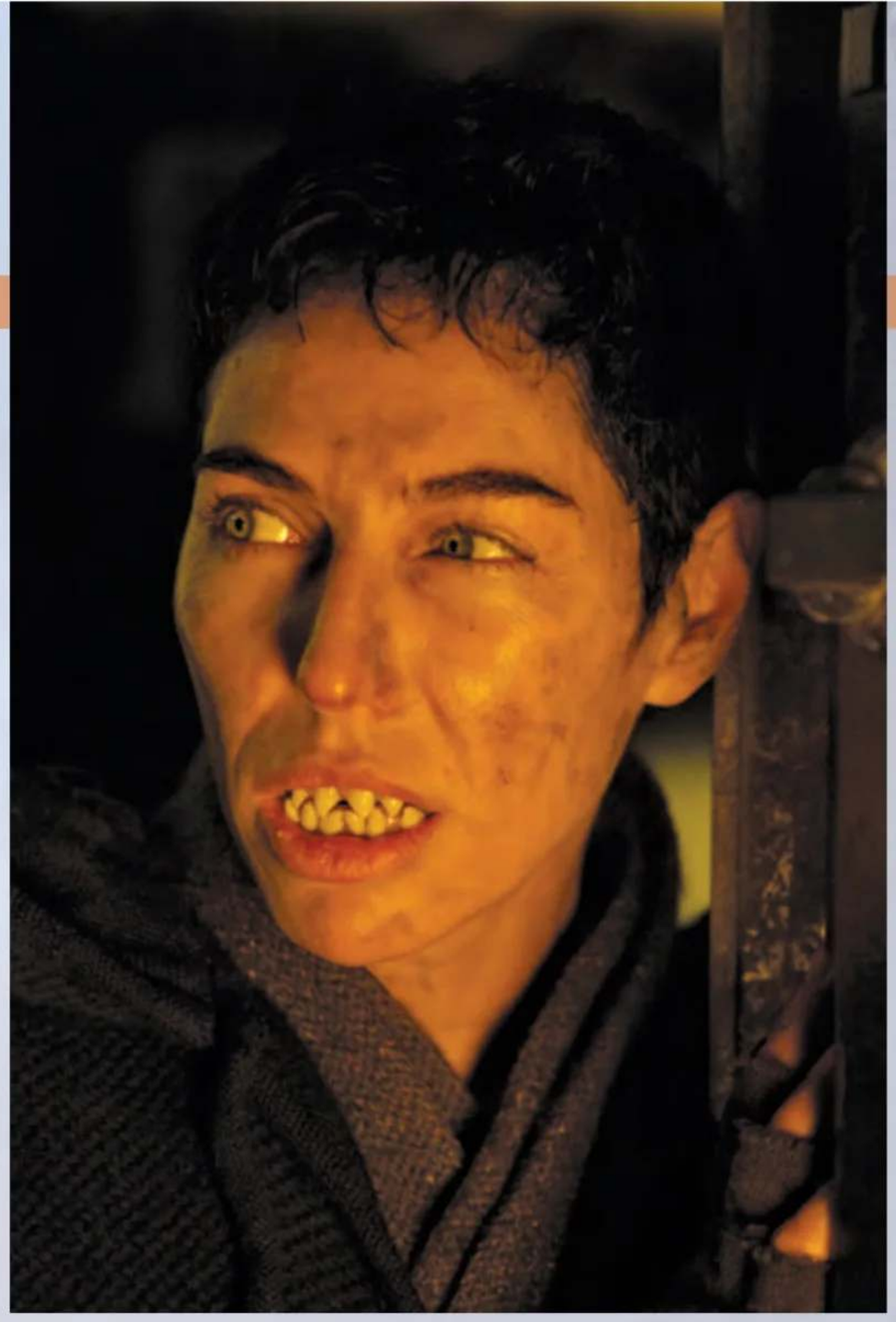
Right: The Doctor's having a bad day.

donors to the BBC's Children in Need who visited the set with Russell T Davies. Danny Hargreaves of Any Effects delivered the bubbling prop of the Doctor's hand, and Tennant and Agyeman recorded pick-up shots for *Human Nature/The Family of Blood*.

Work continued on the same set from 10am to 9pm the next day following through to the scene where power was lost. Footage from the location sequences was played back on monitors, and the TARDIS was to have been lowered onto the set with a crane which had been arranged and had arrived at Upper Boat. However, when recording ran behind, Phil Collinson decided to omit this as the shot would have been time consuming to set up. In the meantime, the remaining locations for the exterior scenes were the subject of a recce.

On Wednesday 7 there were more lab scenes recorded through to the pivotal scenes about the Professor's watch – the same prop as used by John Smith in *Human Nature/The Family of Blood* – from 9.30am to 8.30pm. A second unit was at work at Upper Boat, performing tests from 11am and then from 1.30pm working with Tennant on greenscreen motion capture with director Colin Teague for the story's final episode – *Last of the Time Lords* [see page 106]. As the crew was making good time, the decision was also taken to drop the final day of the block, Thursday 15 February, and move the material forward to the following Monday and Tuesday.

Thursday 8 began with a *Radio Times* shoot for Tennant and Agyeman at 9am while the main scenes in the laboratory between the Professor and Chantho were played out. "That was immense fun to be chased by Derek Jacobi with electrocuting wires," commented Chipo Chung on *Confidential*. Having completed the readthrough for the final two episodes of the story, David and Freema joined



Left:
The Futurekind – overdue a trip to the dentist.

the main crew. Also at work was a second unit which recorded greenscreen material with Barrowman for Jack holding onto the TARDIS, as well as shots of the refugees entering the rocket, and a double for Agyeman performing a close-up of Martha activating a comms switch in the Radiation Room, along with inserts for *42*.

In parallel with a snow-covered recce for *The Sound of Drums* and *Last of the Time Lords* and pre-recording of News inserts for the concluding two episodes of the story, work continued from 8.30am to 7.30pm on Friday 9. This covered the final scenes in the laboratory, and included the first scene of *The Sound of Drums*. Visual effects expert Danny Hargreaves doubled for John Barrowman in the close-up shots of Jack breaking the panel to enter the lab. After lunch, the team moved to the TARDIS set to record the first part of the Master's regeneration. "What a fantastic set," marvelled Sir Derek, who then collared Phil Collinson, saying, "Do you watch *Coronation Street*? Cos don't you reckon that



Connections: Indomitable

- Looking at the waiting refugees in Corridor #2, the Doctor again described humanity as "Indomitable" in the same way that he had famously done in the first episode of the *The Ark in Space* [1975 – see Volume 22] – a particular favourite of writer Russell T Davies.





Above: Concept art of Chantho's pistol and Yana's watch.

the TARDIS is like the knicker factory? – named 'Underworld' in the ITV1 soap opera by former storyliner Gareth Roberts, after the 1978 Tom Baker *Doctor Who* story [see Volume 28]! It's got gantries and everything, and never used to be that big!" The transformation was performed in the same manner as that of the Doctor in *The Parting of the Ways*, as Russell T Davies wanted to make it clear this was the same process, telling *Confidential*, "It was such a good effect I didn't want to change it." *Confidential* covered the regeneration, after which parts of the very first TARDIS scene, as Jack appeared on the screen, were recorded; this material had been redrafted to remove the need for David and Freema to appear on location. Meanwhile a second unit recorded close-ups of the Wiry Woman in the Holding Area and a close up of Yana's name on a monitor. With work completed, Chipo Chung removed her prosthetic for the last time and went to find David Tennant – who had only ever seen her as Chantho – saying, "This is what I look like!"

Connections: Hands off!

- In his rucksack, Jack carried the Doctor's hand – severed during his duel with the Sycorax leader in *The Christmas Invasion* [2005 – see Volume 51]. Since its festive removal from the Doctor, it had been bubbling away in a jar in Jack's office back at the Hub in *Torchwood*.



On Sunday 11 February, *The Sun* story was revived by an interview with John Simm in *The Independent* in which it was said he had just been cast as the Master.

Working through the night

Just after sunset at 5.30pm on Monday 12 February, work began on the exterior moorland scenes at the disused Argoed Quarry near Llanharry. *Confidential* was present for work through to 4.30am at the venue where cast and crew wore yellow jackets and hard hats. Stunt arranger Abbi Collins supervised action scenes such as Jack intercepting Padra and various scenes with the Futurekind, some of which were recorded using a camera mounted on a quad bike (which had been purchased as a sample item when it was still intended that Futurekind would ride these). Work continued in the rain over the same period the next night, with *Confidential* watching recording of the TARDIS' arrival and the pursuit of Padra. On the afternoon of Tuesday 13, John Simm had phoned the Nemone Metaxas programme on BBC 6Music to be interviewed with his *Life on Mars* co-star Philip Glenister. Asked if it was true that he'd been cast as the Master, Simm replied, "It's all speculation and

all rumour at this point. I think it's just journalists getting a little bit over-excited."

Valentine's Day was the final main recording day and saw the crew on a third night shoot, at Cemex UK's Wenvoe Quarry which had been used for *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] and the entrance tunnel of which was now dressed as Silo 16. *Doctor Who Confidential* was present to watch the standby crew (as the main crew was needed for work on Block Eight – *The Sound of Drums* and *Last of the Time Lords* – the next day) record the gate scenes, complete with an army truck, and also firearms being deployed under the supervision of armourer Faujja Singh. The tower next to the gate building had originally been part of the Empire State Building in *Daleks in Manhattan* [2007 – see Volume 55].

By the following week, Block Eight was well underway but some extra items were still needed for *Utopia*. On Tuesday 20 February, Harper ran a second unit from 8am, starting with the end of the Master's regeneration into John Simm on the TARDIS set, with the actor – watched by his son Ryan – lined up in precisely the same position as Derek Jacobi. "I got to be Doctor Who without being Doctor Who. It's great," Simm told *Doctor Who Confidential*. To preserve secrecy as much as possible, Simm was billed as 'The Enemy' on call sheets for the series. Recording then continued with the scenes with Francine Jones (Adjoa Andoh) for *42*. Then from 3.30pm to 6pm on Friday 23 February, Harper took over the main unit from Colin Teague to record the opening TARDIS scene with David and Freema for his episode before handing over to Charles Palmer for an insert on *The Family of Blood.*

Final recording for *Utopia* took place on Thursday 1 March when Graeme Harper helmed a minimal third unit from 8am to 7pm while two other units worked on Block Eight. Recording started at the Millennium Square in Cardiff Bay for the sequence of Captain Jack running and leaping at the TARDIS, with Abbi Collins supervising Barrowman's dive. "John insisted on doing this himself," said Collinson on the commentary of the actor's jump off a trampette, "He would *not* have a stunt double."

CGI work on the episode from The Mill included Jack's journey grasping onto the TARDIS, the remains of the Conglomeration seen by the Doctor's party, the view from the rocket silo door and of the refugees embarking for take-off, the demise of Jate in the radiation room, the rocket in the sky, and the regeneration of the Master. ■

PRODUCTION

Mon 15 Jan 07 Upper Boat Studios (TARDIS)

Tue 30 - Wed 31 Jan 07 Old NEG Glass Site, Trident Park, Glass Avenue, Cardiff Bay (Radiation Room)

Thu 1 Feb 07 Old NEG Glass Site (Corridor #3/Corridor #2/Rocket Silo Door/Radiation Room)

Fri 2 Feb 07 Old NEG Glass Site (Rocket Silo Door/Corridor #1/Radiation Room – Corridor/Holding Area)

Mon 5 - Wed 7 Feb 07 Upper Boat Studios (Professor's Laboratory)

Thu 8 Feb 07 Upper Boat Studios: (Professor's Laboratory/ Corridor outside Professor's Laboratory/ Greenscreen)

Fri 9 Feb 07 Upper Boat Studios (Corridor outside Professor's Laboratory/ Professor's Laboratory/TARDIS)

Mon 12 - Tue 13 Feb 07 Argoed Quarry, Llansannor, nr Llanharry (Moorland)

Wed 14 Feb 07 Wenvoe Quarry, Cemex UK Ltd, Wenvoe (Silo #16)

Tue 20 Feb 07 Upper Boat Studios (TARDIS)

Fri 23 Feb 07 Upper Boat Studios (TARDIS)

Thu 1 Mar 07 Millennium Square, Bute Place, Cardiff Bay (Millennium Square)

Post-production

Trims to the episode were minimal. In the pre-credit sequence, as sparks flew from the console, the Doctor originally commented, "... like it's trying to escape, or..." For this and the remaining episodes of the series, the opening title sequence was revised to bill John Barrowman third after David Tennant and Freema Agyeman – a status not previously accorded on the 2005 episodes featuring Captain Jack. The producer and director credits were superimposed over Padra's encounter with the Futurekind. When Yana and Chantho stalled on reporting their progress to Atillo, the lieutenant originally asked, "Then what's the delay?" When the Doctor talked to Jack and Martha about everything dying, he originally explained, "The universe is beginning to unravel, the laws of physics are bending and changing, soon, there'll be no ground, no sky, not even *space*. D'you see?" Talking to the Doctor about his missing blue box, Atillo said, "Well, Professor Yana seems to think you might be important," and that he couldn't promise to locate the TARDIS. "They're not on the list, but we could still take a look," Creet then said, having failed to find Kistane and Beltone Shafe Cane on his clipboard.

Below: Creet searches for a family...



Making the cut

An extract of *The Christmas Invasion* showing the Doctor losing his hand and growing a new one was inserted as a flashback, although not specified in the script. In an earlier version of the script, Jack explained that the hand had been found on the roof of a London newsagent. When Jack and the Doctor discussed how the former became immortal, an extract from *The Parting of the Ways* was shown and Martha commented, "Great. [Rose] absorbed the vortex, and I'm pressing buttons." Commenting on the things he had done and the spirit of the surviving humans, Jack originally observed, "Maybe it's not so bad." Another insertion was an extract from *Human Nature* as Martha saw Yana's distinctive fob watch. When Martha arrived to try to warn the Doctor about the watch, the Doctor originally called out, "Lieutenant, can you delay the launch?" "Negative, we've ignited," came back Atillo's voice, "we've only got enough fuel for one shot." As the



Left:
New Master, new danger.

Doctor worked frantically in the Radiation Room, Martha asked, "But if he's a Time Lord, what's wrong with that?" "Depends which one," replied the Doctor, "But it can't be, it can't, it *can't*..." The extract of the Face of Boe from *Gridlock* was as specified in the script. The closing credits began with the legend 'To Be Continued...' with the throw-forward for *The Sound of Drums* coming after the closing credits and not featuring the Doctor. "When we added the Next Time trail in the usual place it looked horrible," Davies explained, "so we added the 'To Be Continued' and shifted the trail to the end, as with our two-parters."

Murray Gold's music score for the episode used elements of the theme tune for *Torchwood* for the pre-credit sequence as Jack ran towards the TARDIS and again when he was found lying prone after his journey. The sound of drums in the Master's mind, although taken by many fans to be the bassline of Ron Grainer's theme for *Doctor Who*, was in reality something very different. "It's not that," Davies said. "It's not a Time Lord double-heartbeat either. It's the noise my alarm clock makes. True fact!" A late addition for the episode's soundtrack came in April 2007 when Russell T Davies was writing the Additional Dialogue Recording script. "*Survival* had just come out on DVD, so I think I had that in mind," he explained of the audio extracts of the Master's previous incarnations, "The voices aren't that strong in the mix, cos sadly a lot of the dialogue does sound like an old telly track, but Delgado shouting at Azal (from *The Dæmons* [1971 – see Volume 17]), and an Ainley chuckle, are in there somewhere."

Additional Dialogue Recording (ADR) took place at Air Studios on Tuesday 8 May. The online commentary for the episode was recorded by Phil Collinson, costume designer Louise Page and supervising art director Arwel Jones. For the special edition of *Blue Peter* – entitled *Who Peter* – which covered John's casting in the episode, a model make of the TARDIS interior by presenter Gethin Jones (who had played a Cyberman in the series the previous year) and guest John Barrowman was recorded in the *Blue Peter* garden at Television Centre on Saturday 2 June by director Richard Turley. The studio linking sequences of *Who Peter* were then recorded by director Peter Leslie at Television Centre on Tuesday 5 June with Gethin and his fellow presenters, Zoe Salmon and Konnie Huq, arriving in the TARDIS to encounter a Dalek, a Scarecrow and a Judoon.

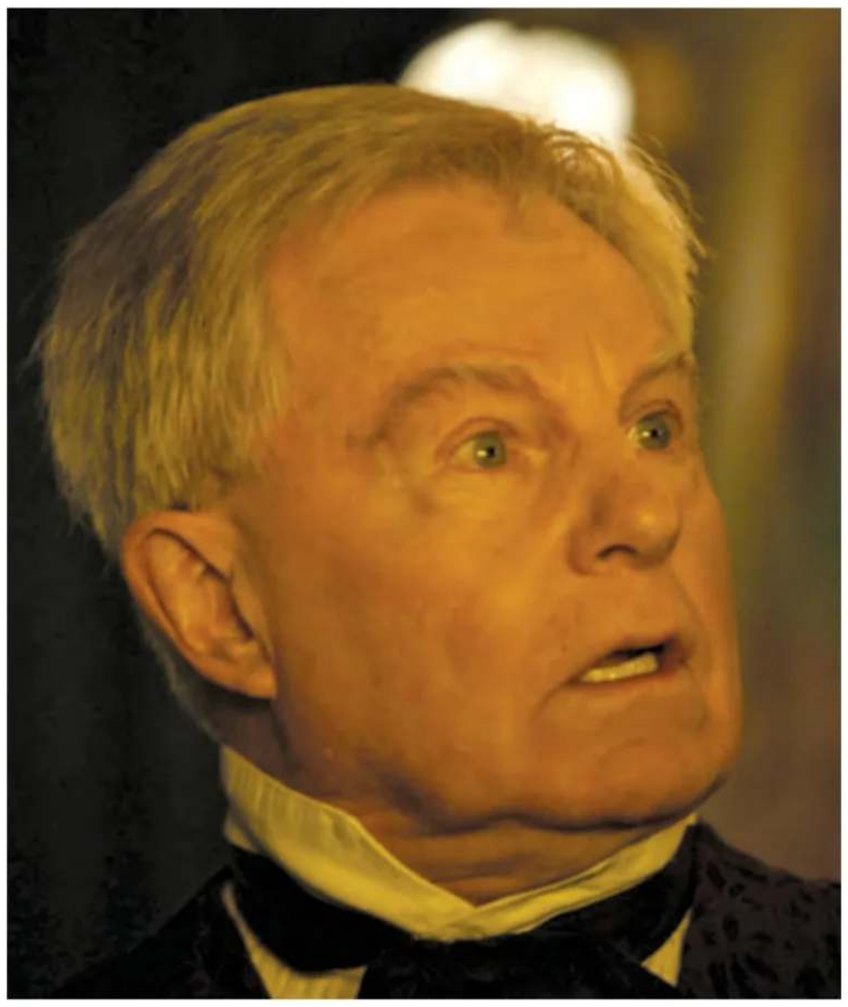
Previewing the episode

Utopia was previewed to *Doctor Who* licensees such as Panini, Character Options, BBC Audiobooks, Penguin Books and others at St David's Hotel on Thursday 7 June at the start of the *Who's Who Tour*, and introduced by Phil Collinson as, "Part One of our first three-parter." After this, guests were taken around Upper Boat before returning to the hotel for a dinner attended by Russell T Davies, Julie Gardner, Phil Collinson, Edward Thomas, Steven Moffat, Paul Cornell and Gary Russell among others. A special mini-edition of *Doctor Who Confidential*, *The Visit*, was also recorded during the day and shown that evening. ■

Publicity

- *And Then There Were Three* was the title of *Radio Times' Doctor Who Watch* item of the week, with Nick Griffiths talking to John Barrowman about his return, an item on Jacobi joining the cast and an exclusive double-sided poster offer where readers could collect tokens. Mark Braxton described the climax of *Utopia* as 'a beauty' when selecting it as one of *Today's Choices*. To preserve the surprise about the Master's return and John Simm's appearance, neither actor nor character were listed in the programme's billing.

- Originally scheduled for the previous week but deferred because of the delay caused by the Eurovision Song Contest, the edition of *Blue Peter* covering their competition was turned into *Doctor Who – a Blue Peter Special* and shown from 4.35pm to 5pm on Wednesday 13 June (because the *Blue Peter* shows that week were locked into another theme) to 0.7 million viewers; a planned repeat at 5.30pm on Friday 15 June was deferred to 6pm on Saturday 16. Meanwhile, Freema Agyeman was attending the Golden Nymph Awards at the 2007 Television Festival in Monte Carlo in Monaco on Thursday 14.



Right:
"I'm being played by *who* next week?"

- Shortly before *Utopia* aired on BBC One on Saturday 16, *Made in Wales*, another edition of *Doctor Who – Back in Time*, was aired at 1pm on BBC Radio Cymru. This discussed the importance of the programme for Wales, using some of the interviews from the earlier *Doctor Who Day* talking to Phil Collinson (interviewed Wednesday 18 April), Edward Thomas (Friday 20 April), Cyfle trainee Sarah Payne, Futurekind extra Edd Flemming, Mike Gate of the Dawson Group premises where *The Family of Blood* was recorded, and Mark Abraham of the props shop and store Icon & Co (taped Monday 19 and Wednesday 21 March).

- While the episode saw the return of Captain Jack and the Master for the viewers, for John Bell the real magic of *Utopia* was his chance to appear in the series itself. As he told *Doctor Who Adventures*, "The best thing about being in a *Doctor Who* episode was meeting the Doctor and Martha and having a great time."

Broadcast

Against *Doctor Who* on ITV1 was the 2002 film *Scooby-Doo* and then the final of the variety show *Britain's Got Talent*. *Utopia* rated well, and although *Britain's Got Talent* achieved a larger audience on average, *Doctor Who* beat the talent show by around 1.5 million viewers during the 15 minutes they overlapped. In contrast to the other episodes of the run, there was no Friday repeat of *Utopia* scheduled because of live coverage of the Glastonbury Festival on BBC Three. Instead, it was shown again along with *The Sound of Drums* the evening before *Last of the Time Lords* débuted.



Right:
The TARDIS has a new Master...

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Utopia	Saturday 16 June 2007	7.15pm-8pm	BBC One	45'52"	7.84M (14th)	87

Merchandise



Right:
Character Options' *Utopia* figure set.

Utopia was released on DVD by BBC Worldwide in August 2007 as part of Series 3 Volume 4, alongside *The Sound of Drums* and *The Last of the Time Lords*. The episode was also part of *The Complete Third Series* box set, released in November 2011 in a selection of variant covers from different retailers. In 2008, *The Sun* gave away a set of six *Doctor Who* DVDs with free tokens from the newspaper. Each DVD contained a single episode featuring different Doctors, one of which was *Utopia* featuring David Tennant's Doctor. *Utopia*, along with *The Sound of Drums*, was part of GE Fabbri's *Doctor Who – DVD Files #20* in September 2009.

Silva Screen's *Doctor Who: Original Television Soundtrack: Series 3* was released in November 2011, featuring music by Murray Gold used in *Utopia*. Music from this episode also featured on the *Doctor Who: The TARDIS Edition CD* box set (November 2014), also released by Silva Screen.

Right:
Limited edition fob watches produced by Wesco.



Character Options produced a Professor Yana figure in November 2007, then later sold *Utopia* with Professor Yana Sets in 2008. This boxed set contained a figurine of the Doctor wearing his long coat, Martha in leather jacket and jeans, the Master (in Professor Yana outfit) and Professor Yana.

The Stamp Centre issued a stamp cover for *Utopia* in 2009. Copies signed by Sir Derek Jacobi were available.

In 2008, Wesco produced zinc alloy replicas of the Master's Fob Watch. Priced at £69.99, it had an illuminated dial and came with a certificate signed by Sir Derek Jacobi. Each watch was also engraved with the limitated edition number out of 1,000.

In November 2009, Official Button Badge Packs were issued by Pyramid International. The sets of four metal 38mm pin badges (featuring the open pocket watch, the Master regenerating, the design from the Master's ring and 'Yana') were limited to 2,000 numbered packs. Both were exclusively available from SciFiCollector.

A figurine of Chantho featured in Eaglemoss' *Doctor Who Figurine Collection* #61 in December 2015, along with an exclusive interview with Chipo Chung.

Cast and credits

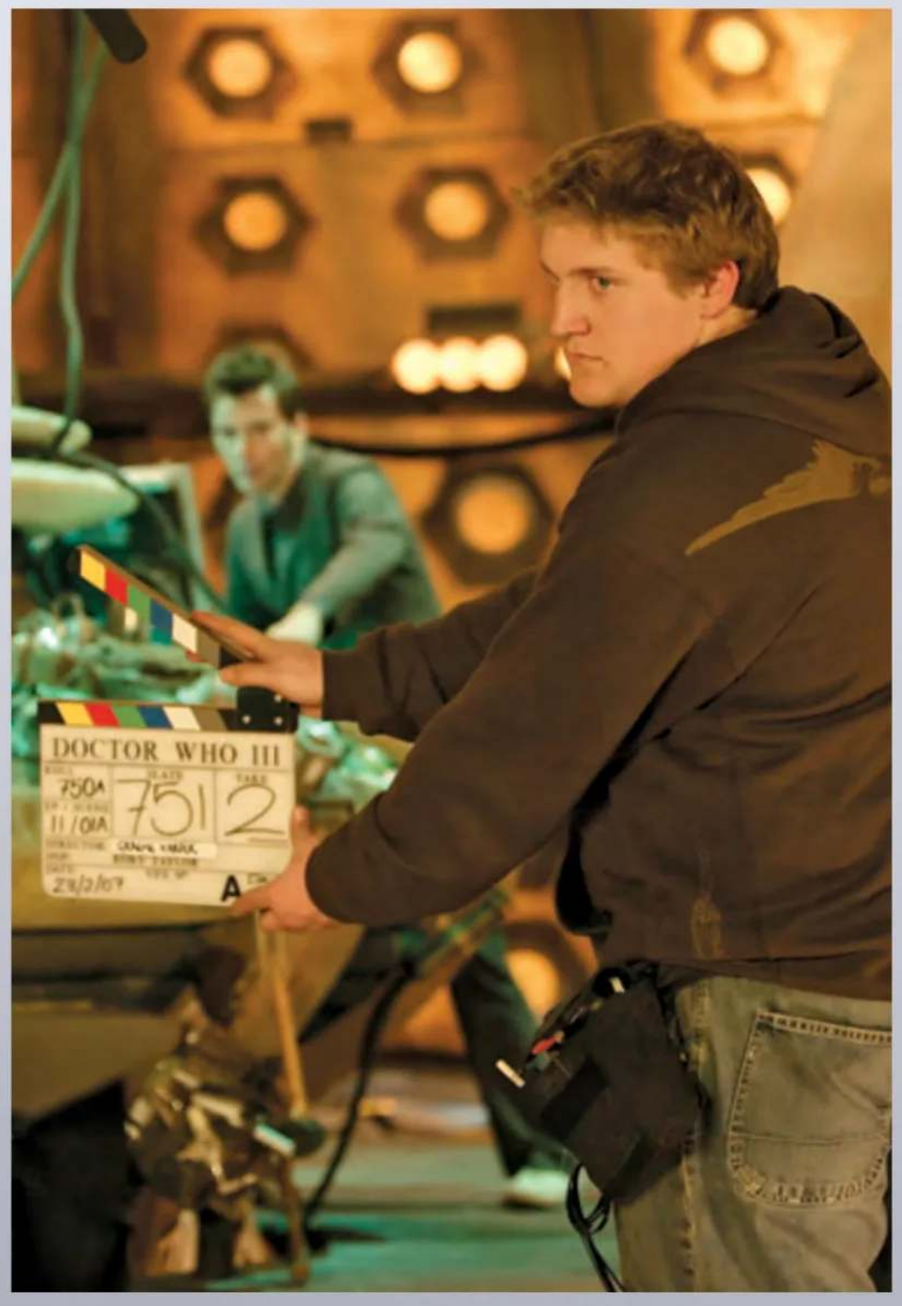
CAST

David Tennant The Doctor
Freema Agyeman Martha Jones
John Barrowman Captain Jack Harkness

with

Derek Jacobi Professor Yana
Chipo Chung Chantho
Rene Zagger Padra
Neil Reidman Lieutenant Atillo
Paul Marc Davies Chieftain
Robert Forknall Guard
John Bell Creet
Deborah Maclaren Kistane
Abigail Canton Wiry Woman[1]
John Simm The Master

[1] Not credited in Radio Times



UNCREDITED

Rhianwen Baily, Adam Moore, Mike Wiley Passers-by
Ken Hosking, Chester Durrant, Ruari Mears, Jon Childs, Alan Wadlam, Kris Williams, Edd Flemming, Robert O'Neil, Mark Early, Rick Manning, Liam Taborn, Natalie Cuzner, Maddi Knibbs, Cath McGowan, Elen Thomas Futurekind
Lloyd Everitt, Owen Prentice, Ian Newbury, Toru, Robert Price, William Adrian Guards
John Blackwood, Adam Chilvers, Darren Clarke, Kyle Legal, John Sinclair, Michael Green, John Mallon, David Ulett, Kwesi Gepi Atee, Graham O'Malley, Mike Roberts, Adam Sweet, Shelby Williams, Hopcyn Huw Henry, Alison Clist, Elizabeth Donaho, Jennifer Foubel, Kirsty Frost, Jaleelah Galbraith, Joanna Lawton, Aleeta Morgan, Sadie Reid, Anita Rice, Miriam Akhtar, Keena Anderson, Katie Fin Bar, Angela Bell, Catherine Olding, Frances Vilaydon Pillay, Dertinder Ragazzoli Refugees
Amy Jenkins, Sofia Colanasanto, Jonathan Wharton, Lizzie Watkins Refugee Children
Kristian Arthur Guard at Desk
Adrian Walker Beltone
Oliver Hopkins Jate
Danny Hargreaves Double for Captain Jack

CREDITS

Written by Russell T Davies
Producer: Phil Collinson
Director: Graeme Harper
1st Assistant Director: Gareth Williams
[uncredited: Richard Harris, Susie Liggat, Debbi Slater]
2nd Assistant Director: Steffan Morris
[uncredited: Jennie Fava]

3rd Assistant Director: Sarah Davies
[uncredited: Anna Evans, Vicky Wheel]
Location Manager: Gareth Skelding
[uncredited: Antonia Grant]
Unit Manager: Rhys Griffiths
Production Co-ordinator: Jess van Niekerk
Production Secretary: Kevin Myers
Production Assistant: Debi Griffiths
Production Runner: Sian Eve Goldsmith
Drivers: Wayne Humphreys, Malcolm Kearney
[uncredited: Wyn Finney, Bob Tamlyn, Sean Evans]
Floor Runner: Heddi Joy Taylor
Contracts Assistant: Bethan Britton
Continuity: Non Eleri Hughes
Script Editor: Simon Winstone
Camera Operator: Roger Pearce
[uncredited: Stephen Hall]
Focus Puller: Steve Rees [uncredited: Ant Hugill,
Duncan Fowlie, Jamie Southcott, Barney Piercy]
Grip: John Robinson [uncredited: Ron Nicholls]
Boom Operator: Jeff Welch
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Electricians: Clive Johnson, Ben Griffiths,
Steve Slocombe

Stunt Co-ordinators: Abbi Collins
Chief Supervising Art Director: Stephen Nicholas
Art Dept Production Manager:
Jonathan Marquand Allison
Art Dept Co-ordinator: Matthew North
Chief Props Maker: Adrian Anscombe
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North
Set Decorator: Julian Luxton
Standby Art Director: Lee Gammon
[uncredited: Lisa McDiarmid]
Design Assistants: Ian Bunting, Al Roberts,
Peter McKinstry, Rob Dicks
Storyboard Artist: Shaun Williams
Standby Props: Phill Shellard, Nick Murray
[uncredited: Tristian Howell, Julia Challis]
Standby Carpenter: Paul Jones
[uncredited: Gareth Thomas]
Standby Painter: Ellen Woods
[uncredited: Janene Little]
Standby Rigger: Bryan Griffiths
[uncredited: Keith Freeman]
Props Master: Phil Lyons
Props Buyer: Ben Morris
Props Chargehand: Gareth Jeanne

Right:
The Prof and Miss Jones watch in horror.



Practical Electrician: Albert James
Construction Manager: Mathhew Hyel-Davies
Graphics: BBC Wales Graphics
Assistant Costume Designer: Marnie Ormiston
Costume Supervisor: Lindsay Banaccorsi
Costume Assistants: Sheenagh O'Marah, Kirsty Wilkinson [uncredited: Gemma Evans, Charlie Mitchell, Andi Mears, Maire Jones, Babs Harrington]
Make-up Artist: Pam Mullins, Steve Smith, John Munro [uncredited: Ros Wilkins, Julie Davies, Sara Anghard, Kate Roberts, Clare Pritchard]
Special Effects Co-ordinator: Ben Ashmore
Special Effects Supervisor: Paul Kelly
Special Effects Technicians: Dan Bentley, Richard Magrin
Prosthetics Designer: Neill Gorton
Prosthetics Supervisor: Rob Mayor
On Set Prosthetics Supervisor: Pete Hawkins
Prosthetics Technician: Anthony Parker
Casting Associates: Andy Brierly, Kirsty Robertson
VFX Editor: Ceres Doyle
Assistant Editors: Tim Hodges, Matthew Mullins
Post Production Supervisors: Chris Blatchford, Samantha Hall
Post Production Co-ordinator: Marie Brown
On Line Editor: Mark Bright
Colourist: Mick Vincent
3D Artists: Nicholas Hernandez, Jean-Claude Deguara, Nick Webber, Paul Burton, Mark Wallman
2D Artists: Sara Bennett, Russell Horth, Bryan Bartlett, Joseph Courtis, Tim Barter, Greg Spencer, Adam Rowland
Visual Effects Co-ordinators: Rebecca Johnson, Jenna Powell
Digital Matte Painter: Alex Fort
On Set VFX Supervisor: Barney Curnow
Dubbing Mixer: Tim Ricketts
Supervising Sound Editor: Paul McFadden
Sound Editor: Doug Sinclair
Sound FX Editor: Paul Jefferies
Foley Editor: Kelly-Marie Angell
Finance Manager: Chris Rogers
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer



Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Production Accountant: Oliver Ager
Sound Recordist: Ray Parker [uncredited: Julian Howarth]
Costume Designer: Louise Page
Make-Up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producers: Will Cohen, Marie Jones
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Prosthetics: Millennium FX
Editor: Will Oswald
Production Designer: Edward Thomas
Director of Photography: Ernie Vincze BSC
Production Manager: Patrick Schweitzer [uncredited: Tracie Simpson]
Executive Producers: Russell T Davies, Julie Gardner
BBC Wales
In association with the Canadian Broadcasting Corporation
©MMVII

Above:
"Hello, Mum!" Jack Harkness is back!

Profile

SIR DEREK JACOBI
Professor Yana/The Master

Knighted in 1994 for his services to drama, Derek George Jacobi (despite the name's German origins) was born into a working-class Cockney family on 22 October 1938 in Leytonstone in London's East End. Dad Alfred ran a tobacconist's and mum Daisy was a secretary in a draper's shop.

For Jacobi's acting début, aged six, in the local library production of *The Prince and the Swineherd*, he appeared as both title characters. After grammar school, he attended Leyton Sixth Form College and joined their drama club the Players of Leyton. Playing *Hamlet* in the group's Edinburgh Fringe production helped win him a scholarship to St John's College, Cambridge University at 18.

Below: Derek Jacobi in the star-making and award-winning *I, Claudius* (1976).



He graduated with a 2:2 in History but his time with the Amateur Dramatic Club and the Marlowe Society had been more important. He had taken the title role in a Marlowe Society production of *Edward II*, broadcast on BBC radio on 31 March 1959. Bypassing drama school, he began in four-weekly rep at Birmingham.

Productions included *One Way Pendulum* (1960), *Hobson's Choice* (1960), *The Caretaker* (1961), *Look Back in Anger* (1962), *Troilus and Cressida* (as Troilus, 1963) and *Henry VIII* (title role, 1963).

Their production of *She Stoops to Conquer* was broadcast on the BBC, giving Jacobi his TV début on 16 November 1961. His next TV appearance was in ITV's *Armchair Theatre*, *The Fishing Match* (1962).

Spotted by Sir Laurence Olivier at Birmingham in *Henry VIII* in 1963, Jacobi was joined his founding National Theatre company. Originally understudying Jeremy Brett, when Brett won an exclusive movie contract Jacobi moved up, playing Laertes in *Hamlet* (1963/4), Cassio in *Othello* (1964), along with turns in *Hay Fever* (1964/5), *Black Comedy* (1965/6), *Three Sisters* (1967) and *The Idiot* (1970).

Wary of the NT bubble, Jacobi took a year off in 1972. He joined the Prospect Theatre Company for *Twelfth Night* (1972/3) and *Pericles* (1972-74), while TV work included *The Rivals of Sherlock Holmes* (1973).

Despite theatrical acclaim, it was a TV role, the titular Emperor in *I, Claudius* (1976) that won Jacobi a BAFTA.

In 1978 Jacobi appeared on *Desert Island Discs* and also read for *Jackanory*.

Onstage, his *Hamlet* at the Old Vic in 1977 toured for three years, even playing Denmark's Kronburg Castle, the play's original setting. Jacobi rounded off the cycle with its BBC adaptation (1980).

Jacobi then suffered a two-year bout of stage fright but TV appearances continued,

including two episodes of *Tales of the Unexpected* (1980 and 1982).

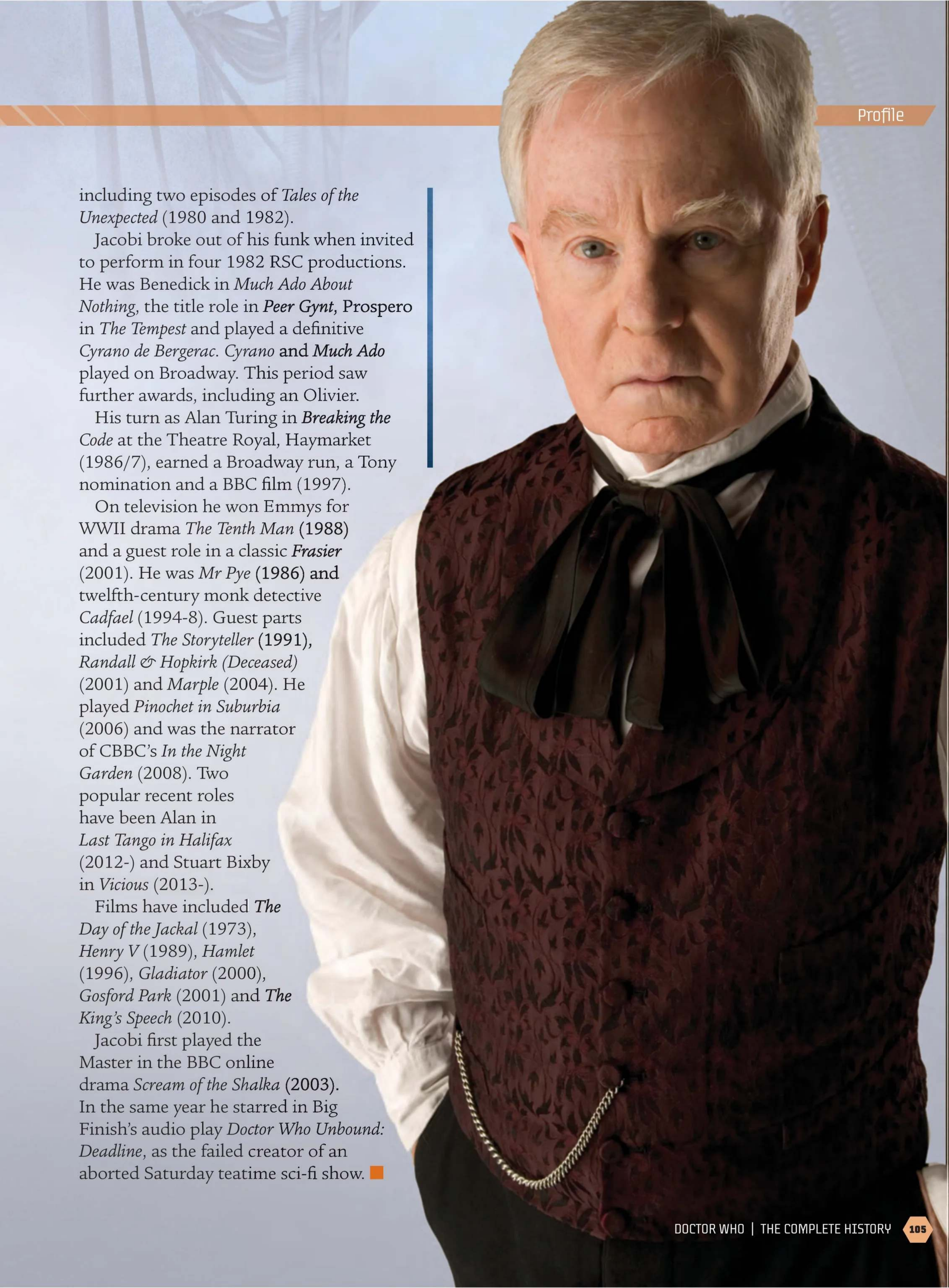
Jacobi broke out of his funk when invited to perform in four 1982 RSC productions. He was Benedick in *Much Ado About Nothing*, the title role in ***Peer Gynt***, Prospero in *The Tempest* and played a definitive *Cyrano de Bergerac*. *Cyrano* and ***Much Ado*** played on Broadway. This period saw further awards, including an Olivier.

His turn as Alan Turing in ***Breaking the Code*** at the Theatre Royal, Haymarket (1986/7), earned a Broadway run, a Tony nomination and a BBC film (1997).

On television he won Emmys for WWII drama *The Tenth Man* (1988) and a guest role in a classic ***Frasier*** (2001). He was *Mr Pye* (1986) and twelfth-century monk detective *Cadfael* (1994-8). Guest parts included *The Storyteller* (1991), *Randall & Hopkirk (Deceased)* (2001) and *Marple* (2004). He played *Pinochet in Suburbia* (2006) and was the narrator of CBBC's *In the Night Garden* (2008). Two popular recent roles have been Alan in *Last Tango in Halifax* (2012-) and Stuart Bixby in *Vicious* (2013-).

Films have included ***The Day of the Jackal*** (1973), *Henry V* (1989), *Hamlet* (1996), *Gladiator* (2000), *Gosford Park* (2001) and ***The King's Speech*** (2010).

Jacobi first played the Master in the BBC online drama *Scream of the Shalka* (2003). In the same year he starred in Big Finish's audio play *Doctor Who Unbound: Deadline*, as the failed creator of an aborted Saturday teatime sci-fi show. ■





THE SOUND OF DRUMS/ LAST OF THE TIME LORDS

STORY 187b

The Doctor, Martha and Jack are on the run from the Master – who plans to unleash the Toclafane on humanity. Who will triumph in the battle of the last of the Time Lords?



Introduction

To what extent are we supposed to imagine that *Doctor Who* happens in the same world we live in? *The Sound of Drums* and *Last of the Time Lords* drift into the murky world of politics. It's an area where real life and fiction blur...

In *The Green Death* [1973 – see Volume 20] the Brigadier is put in his place by a Prime Minister called Jeremy – producer Barry Letts pretending Jeremy Thorpe, the real-life leader of the Liberal party, was the UK PM. *Terror of the Zygons* [see Volume 23] broadcast in 1975 – but probably set in 1980 – predicted that a woman would be leading the government. Of course, in the real world, Margaret Thatcher was Prime Minister throughout the 80s.

In *Aliens of London/World War Three* [2005 – see Volume 49] the Doctor and Rose are invited to Downing Street. The story was broadcast in the run-up to the 2005 general election, but the tale is *set* in 2006. So when the Doctor asks who the Prime Minister is, Rose says she doesn't know, as she's been away for a year. It seems likely that, as in the real world, Tony Blair was in Number 10 – because he's namechecked by Mickey Smith in *Rise of the Cybermen* [2006 – see Volume 52]. In *Aliens of London*, however, the current PM is killed, resulting in the fictional MP, Harriet Jones, running for office.

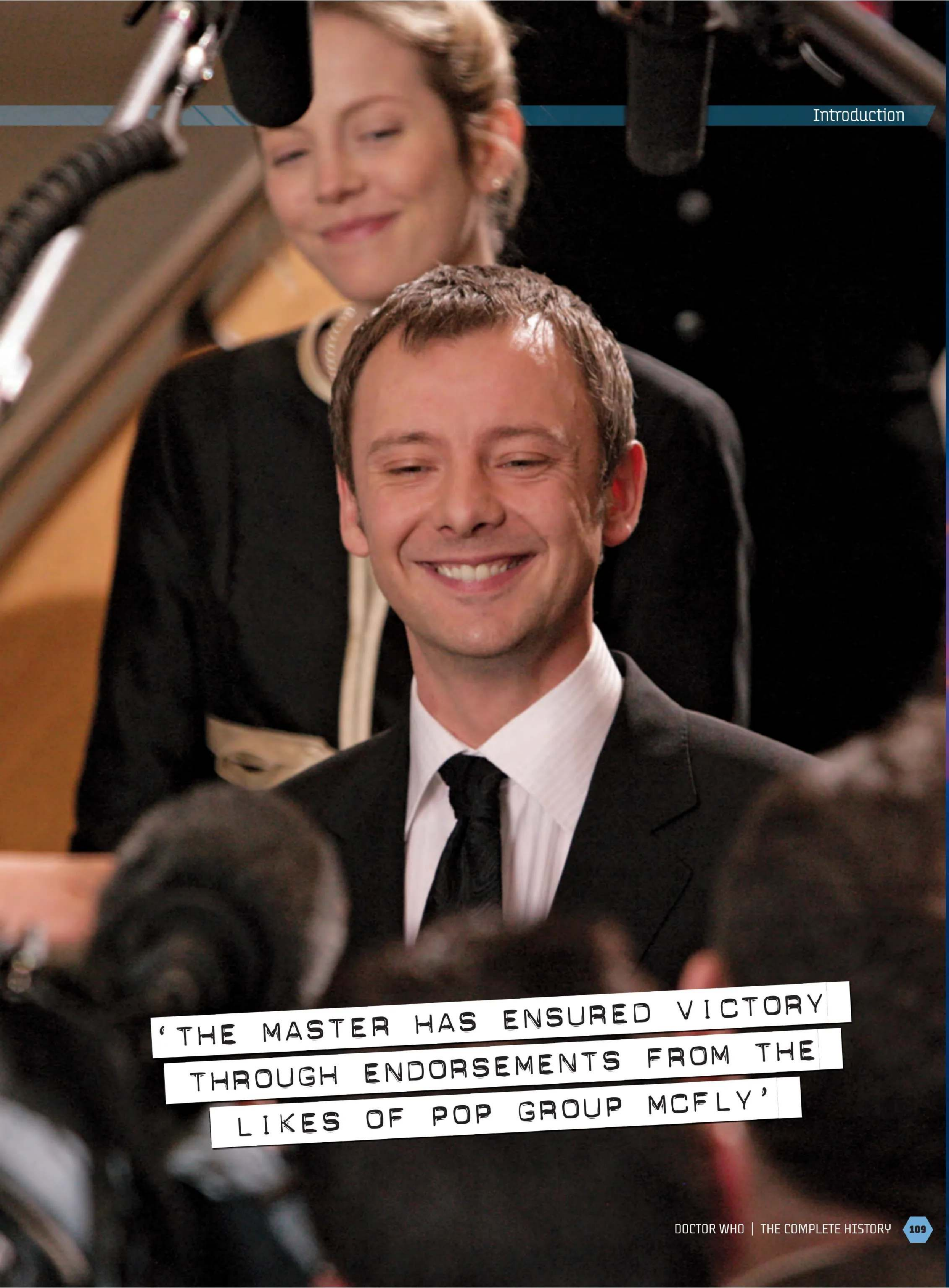
We first hear of the Master's political career in *The Runaway Bride* [2006 – see Volume 54] and during the 2007 series we hear he's launched his campaign to lead Britain.

By the time of *The Sound of Drums*, the political landscape looks very different to the one we know... and yet the real world seeps in. The Master has ensured victory through celebrity endorsements from the likes of Conservative MP Ann Widdecombe, pop group McFly and TV personality Sharon Osbourne.

The apocalyptic events of *Last of the Time Lords* are reversed at the end of the story, but this doesn't erase the moment at the end of *The Sound of Drums* where the Master kills Arthur Coleman Winters – the fictional US President Elect. The next time the Master appears, in *The End of Time* [2009/10 – see Volume 62] real-life president Barrack Obama is in The White House. Obviously, all fiction uses the real world as the basis for the stories it tells. *Doctor Who*, however, has its cake and eats it, picking and choosing whether to exist in the real world, or to create its own alternative. ■

Below: The President Elect of the United States is on borrowed time...





'THE MASTER HAS ENSURED VICTORY THROUGH ENDORSEMENTS FROM THE LIKES OF POP GROUP MCFLY'

STORY
The Sound of Drums

The Doctor, Martha and Jack use Jack's vortex manipulator to follow the TARDIS to Earth. Martha notices they have missed the election – and that Harold Saxon has won. She realises who Saxon is; the Master! [1]

The Master's wife, Lucy, congratulates him on his victory. His secretary, Tish Jones, asks him what he wants her to do and he tells her to "just stand there and look gorgeous" before entering the cabinet room. He thanks his cabinet for their support and then gasses them. [2]

Checking the internet in Martha's flat, the Doctor sees that Saxon's campaign had several celebrity endorsements. [3]

Vivien Rook, a journalist, speaks to Lucy. She tells her that Saxon only arrived 18 months ago, at the same time they launched the Archangel Network. The Master enters and admits that Saxon doesn't exist. He introduces Vivien to his friends – spheres with spinning blades – and sets them on her. [4]

The Doctor explains that when the Master was stealing the TARDIS, he fused the co-ordinates so it could only travel between the year one hundred trillion and the present day. The Master makes a television broadcast, claiming that he has been contacted by an alien species called the Toclafane.

The Doctor turns the television set around – to discover a bomb! He runs out of the house with Martha and Jack as it explodes. [5]

Martha calls her mother Francine to warn her she is in danger – but when Francine mentions that she has got back together with Clive, Martha realises it is a trap. Martha drives to her mother's home, where her car is shot at by armed police officers. [6]

The Master assures the Toclafane that everything will be ready at eight o'clock the next morning.

























The Doctor, Martha and Jack take shelter in an abandoned warehouse. The Doctor tells his friends that when the Master was a child he was shown the Untempered Schism and driven mad. [7]

Jack accesses a file sent to Torchwood from Vivien with all her research on Saxon. The Doctor realises that the Master has used the Archangel Network to hypnotise the world into believing in him. The Doctor repurposes their TARDIS keys to create perception filters to allow them to pass undetected.

The Master greets the President Elect of the United States at an airstrip, watched by the Doctor, Martha and Jack. The President insists that alien first contact must take place on the *Valiant*.

The Doctor uses Jack's vortex manipulator to teleport the three of them into the engine room of the *Valiant*, an aircraft carrier hanging above Britain. [8]

The Master and Lucy walk onto the bridge where the President is preparing for the television broadcast.

The Doctor, Martha and Jack discover the TARDIS deep in the bowels of the ship. Entering it, the Doctor is horrified that the Master has turned it into a Paradox Machine! [9]

The Doctor, Martha and Jack slip onto the bridge as the broadcast begins. The President welcomes the Toclafane to Earth. They tell him they don't like him; they like the Master. [10]

The Toclafane kill the President. The Doctor, Martha and Jack are discovered. and the Master blasts Jack with his laser screwdriver. He explains that he has concentrated all of Professor Lazarus' technology into the device and uses it on the Doctor, aging him by a century. [11]

He then welcomes Clive, Tish and Francine onto the bridge as his prisoners and declares "Here come the drums!" The sky above the *Valiant* rips open and six billion Toclafane stream through. [12]

Martha uses Jack's vortex manipulator to teleport to Earth as the Master delights in his victory.

Last of the Time Lords

One year later, under cover of darkness, Martha arrives on a beach where she is greeted by Tom Milligan. [1] Martha has become a bit of a legend; people say she is going to save the world.

On board the *Valiant*, the Master enjoys himself by singing to the *Scissor Sisters* while wheeling the aged Doctor about the bridge. [2]

Tom shows Martha a fleet of space rockets that have been prepared for launch [3], then takes her to meet Professor Docherty. They watch a broadcast from the Master. He says he knows there are stories about a child walking the Earth, giving people hope, and uses his laser screwdriver to make the Doctor look all of his 900 years. [4]

Docherty thinks the Master is using the Archangel Network to broadcast a telepathic signal that keeps people scared. Martha has come to give Docherty details about a Toclafane that was brought down by a lightning strike. Docherty thinks she can recreate it.

That night, Tom lures a Toclafane into an alleyway where Docherty stuns it with an electrical charge. Docherty opens the Toclafane, revealing a human head. [5] It recognises Martha as it has Creet's memories. The Toclafane are the human race from the future! That's why the Master needs a Paradox Machine, to enable the Toclafane to murder their own ancestors.

Martha tells Professor Docherty and Tom that before she escaped, the Doctor told her about a weapon developed by UNIT and Torchwood; a gun that can kill a Time Lord by injecting them with four chemicals. She has three of them; the fourth is contained in a UNIT base in north London.

Tom offers to take Martha there in the morning. In the meantime, they hide in a slave house in Bexley. Martha tells


1


2


3


4


5


6


7


8


9


10


11


12

the slaves about the Doctor [6] – while Docherty contacts the Master to report Martha's whereabouts.

The slaves are amazed to see the Master in the street outside their house. Martha surrenders. The Master is about to kill her when Tom runs out of the house, so he kills him instead. [7]

The Master has Martha taken to the *Valiant* to witness the launch of his fleet. Martha laughs at the thought that the Master believed the story about the gun. She has been travelling the world giving people an instruction. When the countdown reaches zero, everyone must think of one word – "Doctor". [8]

The resulting telepathic field restores the Doctor to his normal self. [9] He floats towards the Master and tells him he forgives him. The Master uses the vortex manipulator to teleport away – but the Doctor teleports with him. The Master intends to explode the rockets.

Jack fights his way into the TARDIS and destroys the Paradox Machine. [10]

The Doctor and the Master return to the *Valiant* as time reverses by a year and a day. Francine wants to kill the Master, but the Doctor talks her out of it. Then a shot rings out – fired by Lucy. Refusing to regenerate, the Master dies in the Doctor's arms. [11]

Back in Cardiff, the Doctor and Martha say farewell to Captain Jack. Jack wonders what will happen if he lives for a million years. When he was a kid back home he was a poster boy; they called him The Face of Boe.

The Doctor offers to take Martha on another trip in the TARDIS, but she refuses. She can't leave her family behind after what happened, and she doesn't want to be like her friend Vicky who wasted years pining after a bloke who never looked at her twice. She walks out of the ship and the Doctor's life with her head held high. [12]

Alone in the TARDIS, the Doctor is surprised when the prow of the *Titanic* bursts through the wall!

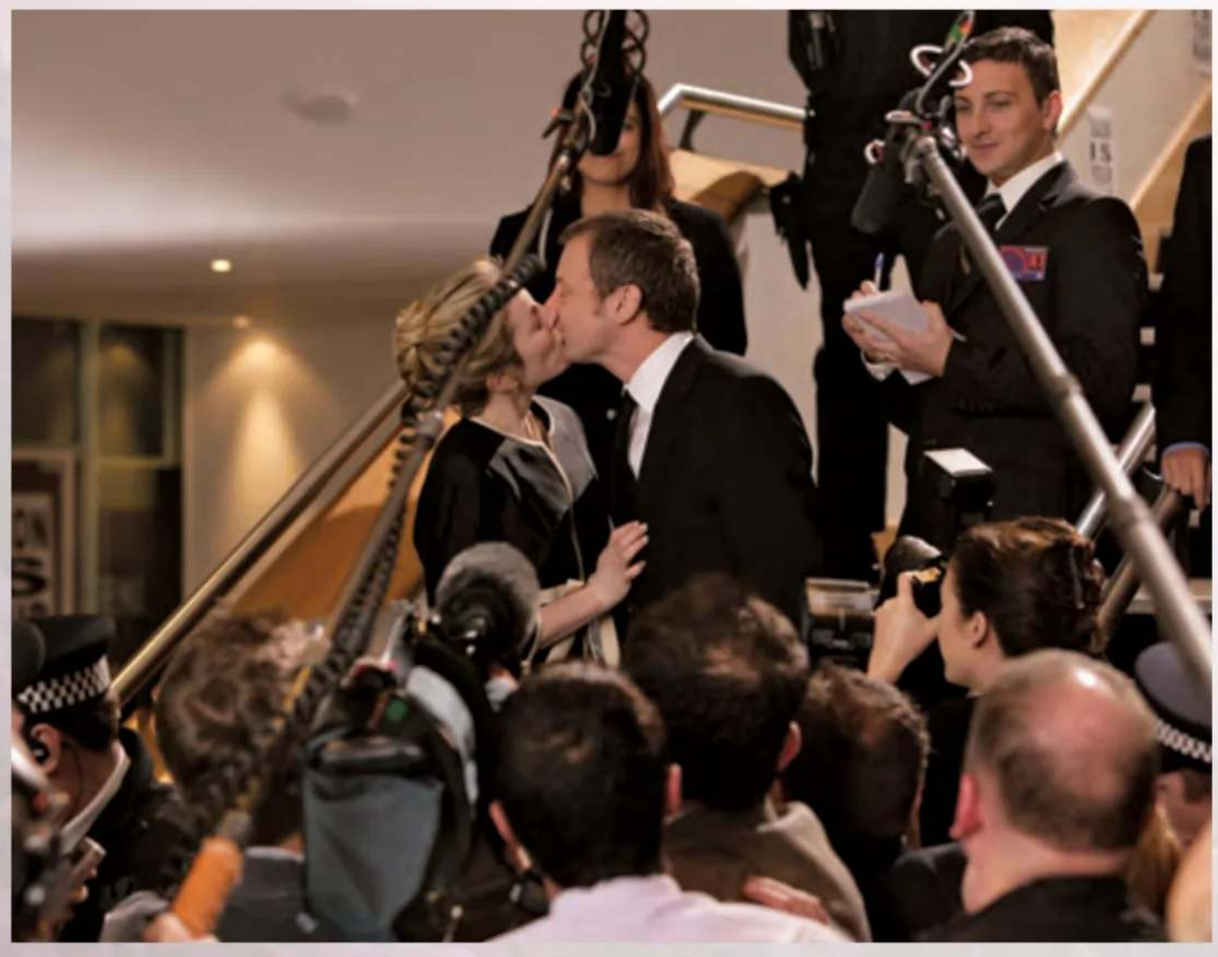
Pre-production

"The whole point of this series has been about this woman who has learnt so much and is so devoted to the Doctor that she spends an entire year walking the Earth in order to save not just him but the whole world," Russell T Davies told *Doctor Who Confidential* of the climax of his planned Martha Jones storyline. Martha had grown up in her time with the Doctor, and in the climax to the 2007 series, the fate of the world would rest on her shoulders – with the only power needed to defeat the Master's evil being the legend of the Doctor, spread across the world. Martha and her story would be the sole threat to the Master's power.

"The theme of this year has, I suppose, been unrequited love," the writer explained to *Doctor Who Magazine*. "I just love writing about it, cos I spend my life in a state of unrequited love. But you couldn't sustain that for two years. I only completely made up my mind about Martha departing in the second half of last year [2006]. I want to see that character grow up, which is the point of her making a break. There's so much further to go with her now. It'll be brilliant to see her as a much more independent woman."

"I was told about character development towards the end, when Russell did say to me, 'Look, are you prepared – Martha saves the world!'" Freema Agyeman told *Doctor Who Magazine*. "I felt so honoured and so flattered that he'd entrusted me with that, and the amount of stuff that Martha has to do in the final episodes was great for me as an actress." Although Martha's life with the Doctor as a regular traveller was over, she was scheduled to return in the episodes being made for 2008, and in the meantime would be recording three episodes of spin-off series *Torchwood*'s second run.

Below: The Master seals his victory with a loving kiss...



Urban thriller

The climax of the 2007 series was also to bring a new style to *Doctor Who*, presenting an urban thriller set in a recognisable present day under the yoke of a frightening regime. "We built up a small mythology about Britain's PM [with] Harriet Jones," explained Russell T Davies in the *Radio Times*, commenting on the politician seen in *Aliens of London/World War Three* and *The Christmas Invasion* [2005 – see Volume 51]. "We've seen people come and go, we've killed a few Prime Ministers already [in *Aliens of London* and the President in *Rise of the Cybermen*], and the moment I thought of having an evil



Above:
Martha realises she's left the iron on.

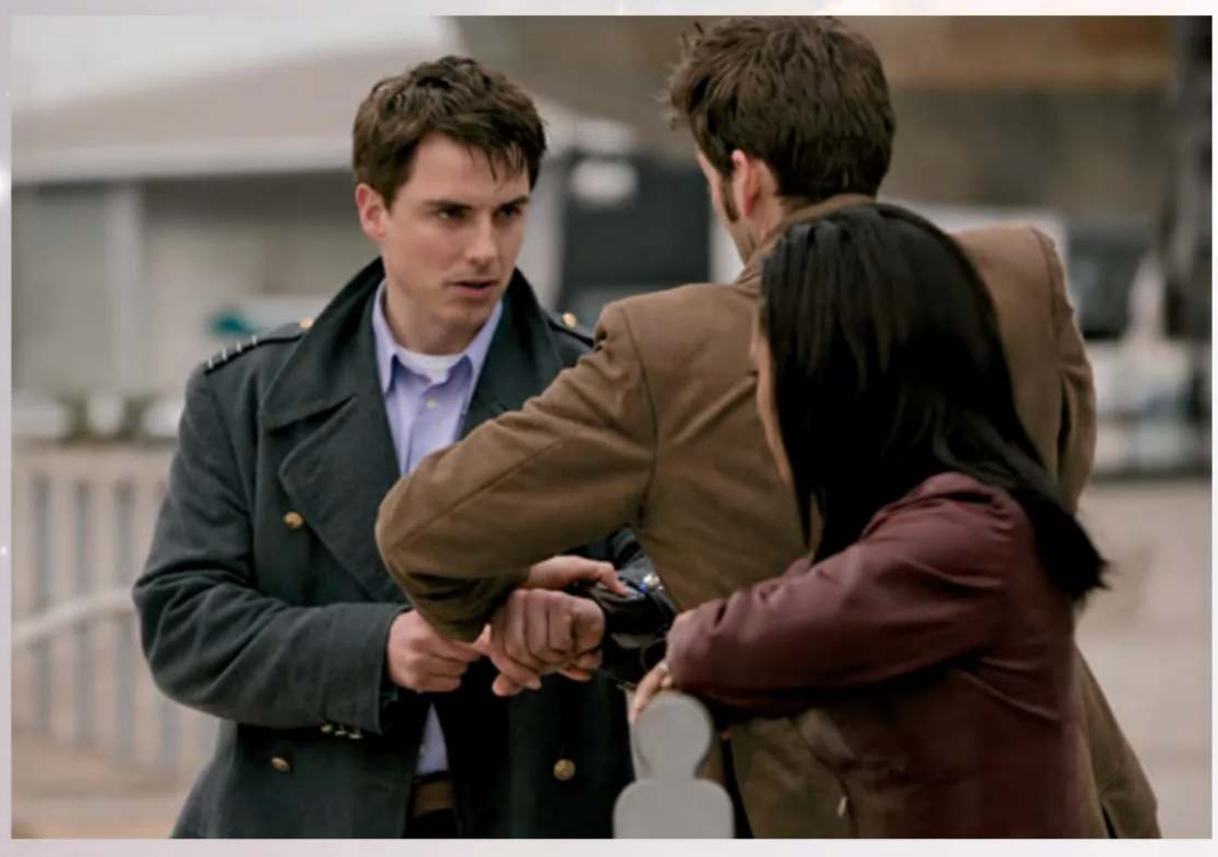
PM, I thought, 'That's the key to it!' How much fun would the Master have in that role?" This concluded the Mr Saxon narrative, which had even spread into the spin-off series *Torchwood* with the 2007 episode *Captain Jack Harkness* featuring 'Vote Saxon' posters.

The serial was also to conclude the Master storyline, as well as giving an origin story for the character to quickly convey his background for new viewers which Russell said, "I wanted to do in a very *slight* way." Davies was able to outline the climax for these episodes to John Simm when he met the actor in Manchester during shooting for the second series of *Life on Mars* in September 2006, and once Simm had agreed to take on the role, Russell was able to craft the dialogue to fit the actor. An important aspect of the Master being the Doctor's equal was that he should be able to mirror him in humour, with the writer commenting on *Confidential* that the Doctor "is up against somebody who can match him – not just in technology but in one-liners." Lucy Saxon was also created as a 'companion' for the Master to emphasise his similarities to the Doctor, and the Master would also have a 'sonic' of his own. It was the Master's famous power of hypnosis, now on a larger scale, which inspired the Archangel satellite network.

It was also necessary that in the story the Master should totally humiliate the Doctor, to make the Doctor's eventual triumph, and his forgiveness of the Master,

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

STORY 187b



Above:
Jack's vortex manipulator gets a service.

even more powerful. *The Sound of Drums* was being written during December, with Davies tussling over how Captain Jack could admit to the Doctor that he now worked for Torchwood and also how the climactic showdown between the two Time Lords could begin. The Toclafane – spheres containing the corrupted remains of humanity from the far future – had originally been thought up by Davies in July 2004 when they were known as 'Human Spheres' or simply 'The Spheres'. "The Toclafane were a long time coming," the writer explained in *Doctor Who Magazine*. "When the original deal to use the Daleks fell through in Series One [in 2004], I gave this concept, then nameless, to Robert Shearman as the replacement villain." At this time, it seemed that the estate of Dalek creator Terry Nation would withhold permission for their use in the series, and so Shearman performed a redraft of *Dalek* [2005 – see Volume 49] mischievously titled *Absence of the Daleks*.

"They would then have turned up en masse, from the end of the universe, in *The Parting of the Ways* [2005 – see Volume 50]," Davies continued. "And when we had no idea what to find at the bottom of the Satan Pit (in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53])... then these cannibalised end-of-humanity spheres were suggested for all of 10 minutes."

The name 'Toclafane' in French roughly translated as 'fool the fan', although this was just coincidence. They had originally been called Roclafane, which Davies then felt was a bit too much like *The Runaway Bride*'s Racnoss monster. In the first draft, the Toclafane had pincers which they used to grab people when they swooped down from the sky; this was the fate of the American President and also a woman with a baby snatched from the street.

The notion of an extremely aged Doctor came about when Neill Gorton and his Millennium FX team won a BAFTA Craft Award in May 2006 for the aging make-up the company had crafted for Paul Whitehouse in the BBC Two comedy *Help*. Russell T Davies asked Gorton if David could similarly be aged and initial discussions with the actor took place during the autumn. At an early stage, the notion of David wearing whitening contact lenses was dropped. The idea of

Right:
The Doctor feels his age.



Captain Jack ultimately becoming the Face of Boe was one which Davies had thought up during production on *Torchwood* in October 2006, and he ran it past writer Chris Chibnall to see if he found the notion credible.

A key inspiration for Davies regarding the Master's insanity was the 2005 song *Voodoo Child* by Australian electro pop band Rogue Traders, the lyrics of which included the words, "Here it comes/The sound of drums." Very early in the writing process, Davies had script editor Simon Winstone clear the song's use for the programme. "Four days of hell," was how Russell T Davies described the writing process of *Last of the Time Lords*. Tying up all the narrative elements in a satisfying conclusion was a tortuous experience for the showrunner who worked almost continually from Saturday night to Tuesday night early in 2007.

Revisiting the Master

The director of the final two episodes (which comprised Block Eight of the 2007 series) was Colin Teague. Teague had worked on *Holby City* and the film *Spivs,* and from June 2006 had directed *Ghost Machine* and *Greeks Bearing Gifts* from the first series of *Torchwood*, followed by the début episode of *The Sarah Jane Adventures*. Impressed with his work on *Torchwood*, the *Doctor Who* team had signed him for the final two episodes of *Doctor Who* almost at once, with Teague due to start work at New Year 2007. A fortnight before Christmas, he was delighted to hear that John Simm had agreed to play the Master. Keen to refresh his knowledge, Teague dipped into the character's history. "I personally went and revisited all of the earlier Master episodes," he told *Doctor Who Magazine*. Of the character's iconic beard, sported by Roger Delgado and Anthony Ainley, Teague explained that "[John] was into having the goatee, actually..." "The beard was discussed at infinite length," Russell T Davies told *Doctor Who Magazine*. "It was on, it was off, John wanted it, then didn't, I didn't, then did – but in the end we decided that, in stripping everything down to basics, it just wasn't needed."



Above: You've got to hand it to the Master.

The tone meetings for Block Eight were held on Wednesday 17 and Thursday 25 January at Upper Boat, with a final effects meeting at BBC Manchester on Monday 29 January. Various script changes had to be made so that the show remained in budget, with one casualty being a bigger car chase in *The Sound of Drums* where Martha drove through gardens with the police in pursuit. A larger change was caused by the fact that Reggie Yates who had played Leo Jones in October 2006 was now engaged on various projects for BBC Radio 1 and could only be spared for



Connections: Team player

The Master claimed to have sent Captain Jack's "little gang" off on a mission to the Himalayas, referencing the team Jack works with in the Doctor spin-off *Torchwood*, which premièred its first episode in 2006.

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

STORY 187b



Above: Martha plays it cool with Tom.

one day's recording. Originally, Leo was involved throughout the final episode, being on the beach to welcome his sister back at the start of *Last of the Time Lords* and introduce her to Milligan. Another addition not in the original scripts was the woman's hand which picked up the Master's fallen ring from the embers of his funeral pyre.

The second draft scripts of both *The Sound of Drums* and *Last of the Time Lords* were prepared on Wednesday 31 January. In the first episodes, the sound of the drums was specified in the pre-credits as beaten out by the homeless man: 'One-two-three-*four*, one-two-three-*four*, one-two-three-*four*, over and over again.' The Doctor commented that he could recognise the Master because "Time Lords always do", a trait displayed even after regeneration in serials since *The War Games* [1969 – see Volume 14]. The script specified a news broadcast from BBC News 24 which showed Harold Saxon outside a 'Millbank-type' building described as 'faceless [and] modern'; the Labour Party took over part of the skyscraper Millbank Tower between 1997 and 2002. Saxon's wife was 'Lucy Saxon – 21... smiling, blonde – she's posh, sweet, doting'. At the end of the Master's speech that the country needed a Doctor, it was noted, 'And he winks at camera!'

In the scenes outside the Cabinet Room, it was noted, 'Downing Street rebuilt, so it can be similar to, or equally, different from Eps 1.4 & 1.5' in reference to *Aliens of London* and *World War Three* in which 10 Downing Street had been destroyed; the Master's dialogue then emphasised: "Downing Street rebuilt." This venue was in fact a late addition to the completed script, and was originally to have appeared in *Last of the Time Lords* too, with Martha claiming that the fourth chemical for her gun was hidden there. After a trip through the sewers, she would then have been captured there by the Master and Milligan (who was to have been revealed as a traitor) and taken to the *Valiant*. The Ministers were 'respectful, men & women in their late 30s, 40s – inc. Albert Dumfries, 50, a Tory-type', while Vivien Rook (named after journalist Jean Rook whose criticism of the Royal Family Russell had admired) was described as a 'Fleet Street columnist, 50, all fur collar & rough edges, unstoppable' and she saw Saxon as 'a modern Churchill' in reference to wartime British Prime Minister Winston Churchill.

Various celebrities were to be seen endorsing Harold Saxon. The first was Sharon Osbourne, music manager, wife of rock star Ozzy and judge on ITV show *The X Factor*, who would be seen with the Master and kissed him after saying he could "tick my box any day." The successful pop group McFly was also featured, along

Connections: Time to play

- The Master enjoyed an episode of *Teletubbies*, a colourful children's programme made from 1997 to 2001. This scene echoed the character's fascination with the 1960s/70s children's puppet show *Clangers* in the *The Sea Devils* [1972 – see Volume 18].



with Conservative MP Ann Widdecombe. "McFly fit this episode," Davies told *Doctor Who Magazine*. "I wrote them in, and no one said 'no'. Those magic words – '*Doctor Who*' – open doors." Captain Jack referred to Saxon's role as the Minister of Defence stopping the Racnoss in *The Runaway Bride*, and in the fictional profile of Saxon – which mirrored the humiliated author and politician Jeffrey Archer in some respects – Saxon was seen holding a hardback novel entitled *Kiss Me, Kill Me*. Vivien referred to Saxon first appearing 18 months earlier after the downfall of Harriet Jones, which the Doctor triggered at the end of *The Christmas Invasion*.

Hypnotic abilities

The spheres which joined the Master were 'just bigger than a football; steel, smooth, indented with panelling, lights playing across their surfaces. They hover, bob, elegant and deadly.' When they moved in on Vivien, 'thin, sharp knives and blades *shuck!* out of the casing. Their voices are childlike, gloating; they *giggle*.' The name of the satellite system used by the Master was changed at this point from Angel One to Archangel.

Back at her flat, it was noted that Martha had 'found her original leather jacket', and as the Doctor commented on fusing the TARDIS co-ordinates there was to be a clip from '3.11, the end of sc. 84' [*Utopia*]. He also noted that 'The Master was always sort of hypnotic'; hypnotism had been one of the Master's regular means of manipulation since his introduction in *Terror of the Autons* [1971 – see Volume 16]. When the Master made his broadcast to Britain he recalled the destruction of Big Ben in *Aliens of London*, the Sycorax ship over London in *The Christmas Invasion*, the appearance of the Cybermen in ghostly and metallic forms in *Army of Ghosts/Doomsday* [2006 – see Volume 53], and the Christmas Star in *The Runaway Bride*, with the script indicating 'intercut with shots, 1.4, 2.X, 2.12, 2.13, 3.X, all degraded as TV images'.

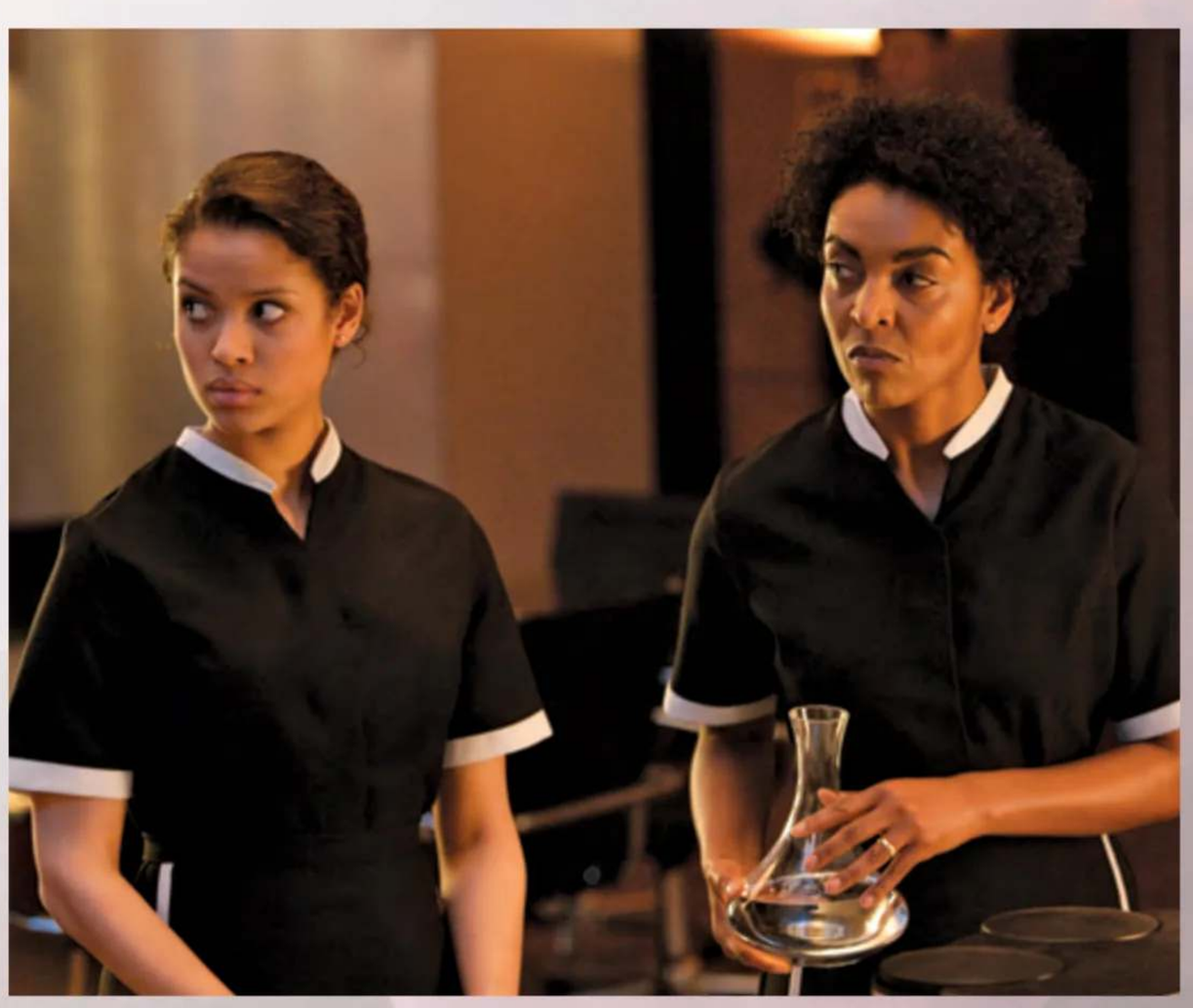
At this point, the minion of Saxon holding Francine and Clive Jones was a 'Sinister Man', as in *The Lazarus Experiment* [2007 – see Volume 55], and as Clive was apprehended and taken to the police van, 'Around them, armed police, like a suburban street has become a war zone.' When Martha took evasive action on seeing the armed police, originally her 'car reverses round in a curve, smashes through a garden fence, backing into the garden – then pulls out, to zoom off the way it came'.

When the Doctor explained to the Master about the destruction of Gallifrey, the script did not yet contain the Master explaining about his resurrection by the



Connections: UNIT dating

- When meeting the Master, the US President indicated that the First Contact Policy with UNIT taking charge was decided in 1968, the year in which UNIT made its first appearance in *Doctor Who* in *The Invasion* [see Volume 13].



Below: Tish and Francine have new jobs...

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

STORY 187b

Time Lords as their perfect warrior; he was last seen sucked into the TARDIS' Eye of Harmony in the TV Movie *Doctor Who* [1996 – see Volume 47]. He also referred to a Dalek Emperor taking control of the Cruciform with reference to *The Parting of the Ways* and *Doomsday*. Originally as he watched his nemesis on his screen, the Master told the Doctor to turn to his left. The Doctor turned left, puzzled, asking "What d'you mean...?" "No, my left," corrected the Master, as the Doctor turned to his right. The dialogue of the Chinese newsreader was, "Viewing the British broadcast has been declared illegal, any citizen caught watching will be arrested."

Picking up on a long-standing fan theory that the Doctor and Master were really brothers, Russell had Martha voice this notion to which the Doctor retorted that she watched too much television. "No way are the Doctor and the Master brothers but forgot to mention it!" Russell told *Doctor Who Magazine*. When the Doctor spoke of Gallifrey, the script described, 'vast mountain ranges, red slopes, white snow, and in the distance, a glass dome, containing the cathedral-like spires of the City of the Time Lords...' drawing on imagery used in the *Doctor Who Magazine* comic strip since 1980. The image of 'An old, wise Time Lord... complete with ceremonial collar, his long, priest like garments caught by the wind' used the garb of the Time Lords as established in the 1976 serial *The Deadly Assassin* [1976 – see Volume 26]. The young Master was described as 'an 8 y/o Damien-like boy' in reference to the offspring of Satan from the 1976 horror film *The Omen*. The dialogue between Captain Jack and the Doctor also covered events in the wake of *Doomsday* as Jack rebuilt Torchwood – as seen in the spin-off series. At this stage, the Doctor did not comment that the Archangel signal had cancelled out his ability to sense the Master/Saxon on his previous visits to Earth.

Below: Doesn't he look sweet?



Aboard the Valiant

Among the things he supposedly found down the back of the settee, Saxon added 'fifty pence'. The *Valiant* was 'an aircraft carrier suspended in the sky, in all its glory, huge cloudbanks and dazzling blue sky'. Entering the TARDIS, the Doctor's fugitive party found 'something hellish. The room is dark, pulsing with red light, and pockets of sickly yellow, the engines groaning as though queasy. And the central console is... a mass of wires and cables, stretching up to the roof, like the console's been gutted and cannibalised. Glowing a deep, ugly red'. Meanwhile, on the *Valiant* flight deck, the Master offered Lucy a jelly baby, one of the sweets which the fourth incarnation of the Doctor had been especially fond of.



He then referred to the events of *The Lazarus Experiment* and the Doctor's severed hand from *The Christmas Invasion*. The process of the Doctor ageing had 'the Doctor shuddering, his head shaking, distorting, *Jacob's Ladder*-style' in reference to the 1990 thriller movie which had used a similar effect to show people going into spasm. The Master's comment to Martha about her family – "But tonight! Martha Jones, we've flown them in, all the way from prison..." – was in the style of the surprise reunions announced by host Eamonn Andrews in the long-running television series *This Is Your Life*.

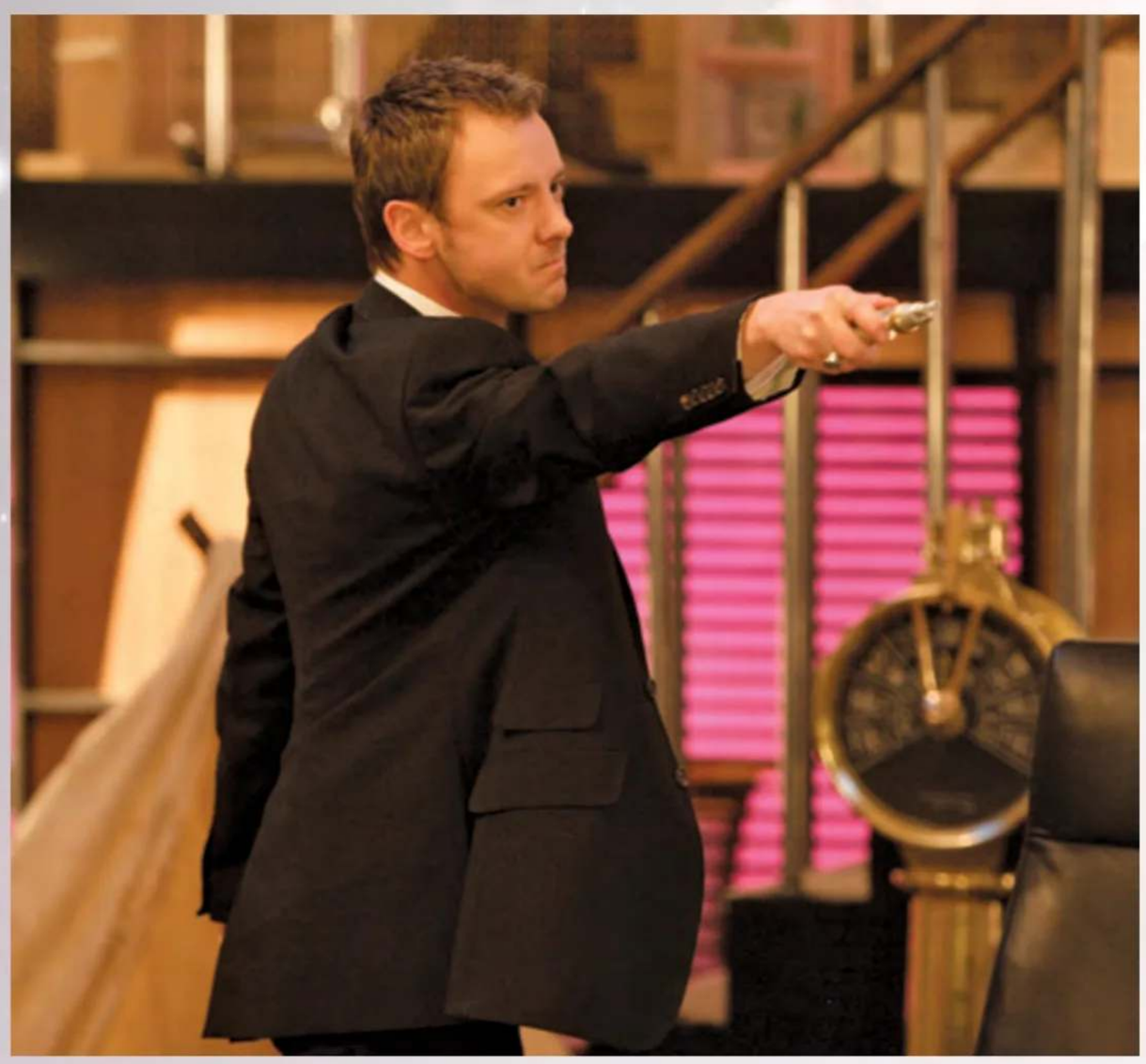
The script for *Last of the Time Lords* began with the star chart voice warning space lane traffic to avoid Earth, referring to it as Sol 3 as in *The Deadly Assassin*. Thomas Milligan was '30, tough, unshaven, in battered, grimy, dark clothing'. In the year that had passed, it was noted that the *Valiant* flight deck had been 'customised with red velvet curtains and odd bits of furniture, maybe a chaise longue. Touches of a Roman Emperor. Minions sit at the desks, typing, cowed & humble.' The Master was playing alternative American band Scissor Sisters' *I Can't Decide* from their *Ta-Dah* album released in September 2006: 'the music's actually playing into the Flight Deck, and [the Master]'s miming to it, maybe half-singing along now and then with all the freedom of a kid in their bedroom; which is how the world feels to him now.' This sequence was a late change which replaced a long speech sequence from the Master. Lucy Saxon was now 'quieter, pathetic, like a dummy'. Seeing the Master's vast statue (inspired by the imposing statues of Iraqi President Saddam Hussein), Martha commented to Milligan about the Master carving himself onto Mount Rushmore alongside the vast granite features of American presidents George Washington, Thomas Jefferson, Theodore Roosevelt, and Abraham Lincoln in South Dakota, and also mentioned that she had met Shakespeare in reference to *The Shakespeare Code* [2007 – see Volume 54]. Professor Docherty was described as '60, in a brown warehouse coat, dishevelled, rude'. Following the Doctor's initial ageing at the Master's hand, the next stage was to turn the Doctor into 'a tiny, ancient, 1-ft-high Yoda-like thing, with a lined, parched, face, big eyes, though slitted by the weight of 900 y/o eyelids. Mewling,' and when seen later, 'the Master's made him a miniature Doctor's pinstripe suit.' The script specified flashbacks to the shots of the young Master from *The Sound of Drums*, and later to scenes from *Utopia* as well as the shots of the Doctor whispering to Martha, again from *The Sound of Drums*. Inside the sphere was revealed, 'a Head. Shrunk down to about two thirds its normal size. Formaldehyde off-yellow skin. Blind eyes. More of a

Left:
It was Dress Down Friday on Gallifrey.



Connections: Important announcement

When the Master addressed the population of Earth from the *Valiant* with the opening gambit: "Now then, peoples of the Earth, please attend carefully..." this echoed a similar broadcast he made in *Logopolis* [1981 – see Volume 33], holding the universe to ransom with a radio telescope... and a personal stereo.



Above: Every villain needs a laser screwdriver.

face, with little depth, a face scooped off and wired up, attached to hundreds of wires and now-dead lights which weld the Head to the inside of the Sphere... The Head has only soft movement, if possible, just stirring slightly. No lip synch – its mouth old, gummed shut – just an internal light, a voice box, flashing in synch.'

The end of Martha's speech to the slaves was originally only seen in flashback later in the episode. The Master commented on the Doctor having a companion who could absorb the Time Vortex in reference to Rose in *The Parting of the Ways*. The montage of people intoning "Doctor" was to include a Chinese family and an Indian family with 'just tarmac beneath them; could be anywhere'. Having been shot, the Master gasped, "Always, the women," in reference to being shot by Chantho in *Utopia*, while the Doctor recalled the Master's alliances with the Axons and also the Daleks (seen in *Frontier in Space* [1973 – see Volume 19]). The final scene with Captain Jack originally had him telling the Doctor, "Twenty-first century's when it all starts happening. And they've got to be ready," in reference to the opening narration of *Torchwood*. "What does that mean?" asked the Doctor after a pause. "Dunno," admitted Jack, "just sounds good." This was felt to be a little too in-jokey, and was cut before transmission.

Shooting script

The shooting script as issued ended with Martha entering the TARDIS after speaking on the phone to Doctor Milligan, but the material beyond this point was only circulated to a small number of the necessary crew to maintain the end-of-series surprises. The Doctor spoke of dropping in on British monarchs Charles II and Henry VIII (who had imprisoned the Doctor in the Tower of London according to *The Sensorites* [1964 – see Volume 3]) and how he had always wanted to meet crime writer Agatha Christie. What he instead got was the prow of a ship breaking through the hull of the TARDIS, bombarding him with a lifebelt apparently from the ill-fated passenger liner *Titanic* which sank in April 1912... the ship he had prevented the Daniels family from sailing on in his ninth incarnation according to *Rose* [2005 – see Volume 48].

In terms of timescale, the Doctor, Martha and Jack arrived back on Earth on Day 14, which Martha said was four days after she met the Doctor and the day after the election. On Night 14 they witnessed events at the airstrip and arrived aboard Aircraft Carrier *Valiant* at dawn on Day 15. The events of *Last of the Time Lords* began one year later with Martha arriving back in Britain on Night 16, and continued with the Master singing to Scissor Sisters on Day 17, Martha discussing the Archangel Network with Docherty on Night 17,

Martha being brought aboard the *Valiant* on Day 18, the Doctor setting the Master's funeral pyre alight on Night 18, and then the Doctor and Martha saying goodbye to Jack on Day 19. In out-of-context material, Martha was seen walking alone against the wind on Night X.

The episodes were given the titles *The Sound of Drums* and *Last of the Time Lords*, the former being a line taken from *Voodoo Child,* the latter coincidentally sharing its name with an ill-fated *Doctor Who* movie project which remained stuck at the planning stage in the late 1980s and early 1990s. For *Last of the Time Lords*, pink revisions were made on Wednesday 7 February, just before the readthrough at Upper Boat on Thursday 8. *Doctor Who Confidential* was present for this, and Russell T Davies demonstrated the sound the Master heard in his head. John Simm was not available for the readthrough, so the part of the Master was played by Harry Lloyd, who had been Baines in *Human Nature/The Family of Blood* [see page 6] and came in specially as a favour to the team.

Further blue revisions were made to *Last of the Time Lords* on Monday 12 February. Even later came some more changes, such as the scene where Martha presented Docherty with some flowers. To tie in with Jack's Face of Boe admission, Davies added Boe calling the Doctor "old friend" in the Additional Dialogue Recording for *Gridlock* [2007 – see Volume 55].

John Simm was delighted with the script, telling *Doctor Who Confidential,* "The part for me is an absolute gift for an actor. It's quite hard for me to go wrong." In the *Radio Times* he said, "I follow the script to the letter, so all this evil, outrageous cackling is Russell's fault." David Tennant commented on *Confidential* that "to get John Simm was a real treat for us and I think he just ate the part up. He fulfils every inch of that madness." Other guests in the episodes included Nichola McAuliffe, who had starred in the sitcom *Surgical Spirit,* as Vivien Rook; Ellie Haddington, who had been in *Bad Girls* and producer Phil Collinson's *Sea of Souls,* as Professor Docherty; Tom Ellis from *EastEnders* and *No Angels* (plus an episode of Collinson's *Linda Green*) as Milligan; and Alexandra Moen from *Tripping Over* as Lucy Saxon. Tennant had previously worked with Moen in a stage production of *Look Back in Anger* in early 2005. Elize Du Toit was also to play the gender-swapped role of 'Sinister Woman' in some scenes for *42* to be recorded concurrently (after 'Mysterious Man' actor Bertie Carvel from *The Lazarus Experiment* proved unavailable) while one of the Toclafane voices, Zoe Thorne, had voiced the Gelth in *The Unquiet Dead* [2005 – see Volume 48]. Albert Dumfries was played by Nicholas Gecks with whom Phil Collinson had worked on *Sea of Souls*. ■



Left:
What's inside the Toclafane?



Connections: One careful owner

- The Doctor's attempt to use the laser screwdriver on the Master was foiled by its isomorphic controls. In *Pyramids of Mars* [1975 – see Volume 24], the Doctor claimed the controls of the TARDIS were isomorphic – meaning only one person could use them.

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

STORY 187b

'THE VALIANT SET WAS THE BIGGEST CONSTRUCTED TO DATE FOR THE SERIES.'

Production

The first recording for the episodes took place at Upper Boat Studios on Wednesday 7 February. While laboratory scenes for *Utopia* were being recorded by Graeme Harper, David Tennant worked in the greenscreen area that afternoon with Colin Teague to record the material required for his CGI alter-ego. Beads were attached to the actor's face so that his expressions could be captured and tracked by computer to replicate his performance for the aged Doctor. Two days later, a minimal crew spent the morning in the newsroom of BBC Wales in Cardiff to record the news bulletins with the help of a BBC News crew. Lachele Carl made her fourth appearance as the AMNN newsreader.

Location recces were held on Friday 9, Monday 12 and Tuesday 13 February, followed by a production meeting. The recording block could not overrun because of the period the leads were contracted for, yet featured 30 locations. On Wednesday 14 February, *The Sun* ran the story that Tom Ellis, who had played Dr Oliver Cousins in *EastEnders*, had been cast in the 'crucial role' of Milligan.

Recording began in earnest on Thursday 15 February at 9am at Hensol Castle, where the Cabinet Room of Downing Street had been recorded for *Aliens of London* in August 2004. This focused on scenes with the Master, Lucy Saxon, Tish Jones and Vivien Rook in the State Room and as such did not require the regular cast; Freema Agyeman was busy this day

Connections: Old allies

- The Master recalled the Doctor's battles with the Sea Devils and the Axons – races the Master himself had allied with in *The Sea Devils* [1972 – see Volume 18] and *The Claws of Axos* [1971 – see Volume 16] respectively.



performing an interview with the *Daily Mail*. Also recorded was Tish's message for Martha's answerphone.

The scenes in the Cabinet Room itself were recorded from 8am to 7pm on Friday 16 at Hensol Castle with *Doctor Who Confidential* present to cover the demise of the ministers, and Any Effects providing high-pressure 'gas' from the speakerphones, which produced lethal-looking vapour. Stuntman Tom Lucy supervised Tish being grabbed by the heavies, the Master watched *Teletubbies* (an edition called *Numbers: Episode 1*, first screened on 10 April 1997), and a second camera recorded Vivien's message in another room acting as her study. Executives Russell T Davies and Julie Gardner visted the set on this day.

Work at Hensol continued from 8am to 7pm on Saturday 17 with only John Simm present from the main cast, recording the scenes where he spoke to the Doctor on the phone. In other areas of the castle, the room inhabited by the American students had its windows shattered, and against a black background a group of Toclafane spheres asked humanity to be their friends.

Below: Wedded bliss for Harry and Lucy.



Keeping up with the Joneses

On Monday 19 February, David Tennant and Freema Agyeman were back on the *Doctor Who* set with the rest of the Jones family. Based at Stanwell Comprehensive School on Salisbury Avenue in Penarth from 8am to 7pm, the team began inside a house on Cwrt-y-Vil Road which appeared as Francine's home, followed by the closing scenes of the finale. There was then a publicity shoot for the show's two stars at Upper Boat from 2pm while work continued with scenes inside the house next door of Clive trying to warn his daughter over the phone in *The Sound of Drums*; Tom Lucy again supervised this action scene with the henchmen. The shots of the mum and her baby watching the television broadcast were then recorded in the kitchen of the same house with Colin Teague's wife, Marjorie, playing this uncredited role. A second camera recorded the scene with Leo being warned by Martha in *The Sound of Drums* on the Esplanade at Penarth, completing Reggie Yates' work on the series; Channon Jacobs, who had appeared as Leo's girlfriend in *Smith and Jones* [2007 – see Volume 54], returned. Following this, the second unit helmed by Susie Liggat travelled to Buckinghamshire to record material with Sharon Osbourne advocating Mr Saxon.

Cwrt-y-Vil Road played host to *Doctor Who* again – now including John Barrowman – on Tuesday 20, with work from 7.30am to 6.30pm. Recording began with the scenes of Martha's Vauxhall Corsa arriving in time for her to see her parents being apprehended by the Sinister Woman, all under the supervision of



Left:
The director puts his stars through their paces.

Doctor Who Confidential for BBC Three, Tom Lucy in terms of the action elements, and armourer Ken Garside. The unit then moved to Queen's Road in Penarth to continue the stunt driving sequences, for which the three main stars were doubled in some shots, and Vernon Saunders provided all the action vehicles, one of which was fitted with a camera mount. Recording took place on Queen's Road, plus Arcot Street and High Street. Any Effects provided the window shattering on Martha's car, activated by Danny Hargreaves who was crouched face down in the vehicle's foot well. Lucy had already assessed Agyeman's driving skills as good enough to let the actress perform several of the action driving sequences herself. Meanwhile, another crew picked up material for the previous block, recording scenes with Francine Jones for *42* at Cwrt-y-Vil Road and then with John Simm, completing the Master's regeneration at Upper Boat where the *Sunday Telegraph* was interviewing Russell T Davies.

The crews of *Doctor Who* and *Doctor Who Confidential* were in rain-soaked Cardiff on Wednesday 21 February, when their 7.30am start took them to The Friary for the arrival of the Doctor, Jack and Martha from the future, followed by the pre-credit scenes in *The Sound of Drums*. The crew then moved to Cardiff Bay where Jack bade farewell and headed back to Torchwood; the crew were concerned that onlookers might hear Jack's revelation about the Face of Boe. After this it was the Master's turn to meet the crowds, celebrating his victory inside the Millennium Centre.

The area of Roundwood and the Maelfa Shopping Centre in Llanedeyrn acted as the suburban precinct where the Doctor's party abandoned Martha's car and spoke to the Master from 8am on Thursday 22. "When we were filming it was chucking it down and there were people sheltering watching us," recalled Agyeman on the episode commentary, "When it cleared up there were *so* many people watching these bits, but they were so co-operative." After dark, the team made its way through the precinct unnoticed.



Connections: Countdown conundrum

- Professor Docherty claimed the quiz show *Countdown* hadn't been the same since "both Deses" took over. *Countdown* was the first programme ever shown on Channel 4 in 1982. On the death of original host Richard Whiteley in 2005 the programme was taken over by Desmond Lynam, followed by Des O'Connor in 2007.

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

STORY 187b



Above: "Let's do the Time Warp again!"

Meanwhile, Susie Liggat had been busy with a reduced crew again, this time in London where they had caught up with McFly at the office of their record company (with Benjamin Cook of *Doctor Who Magazine* in attendance) and also with Ann Widdecombe who recorded her insert with John Simm at Westminster.

Photographs from location work with Tennant, Agyeman and Barrowman earlier in the week appeared in *The Sun* and *Daily Star* on Friday 23 February, while two units started working simultaneously at Upper Boat at 7.30am. The first couple of scenes of Martha in her flat were recorded with Agyeman in her *Utopia* outfit, while simultaneously in another studio the flashback shot of the Master creating the Paradox Machine in the TARDIS (with sparks courtesy of Any Effects) was recorded, along with the shot of the Machine's needle going into the red in *The Sound of Drums*. After this, the metal tube from around the TARDIS console was removed and work continued on the later scenes in Martha's flat, with Agyeman now in a different costume. After this, Graeme Harper and Charles Palmer performed pick-up material for their earlier episodes.

Biggest set to date

The Times dropped in at Upper Boat on Monday 26 February to interview David and Freema. *Confidential* was also present with work starting at 8am for scenes on the cannibalised TARDIS set spanning both episodes. Damien Mitchell of Baptys supervised John Barrowman opening fire on the Paradox Machine, and then work moved over to the flight deck of the *Valiant* which had been constructed on another sound stage; this was the biggest set created to date for the series. After a recce of the hillside and café venues needed for Thursday, recording covered early scenes on the flight deck up to the arrival of the Doctor's party. "David said it was outrageous to discover that John Simm's [laser screwdriver] was bigger than his sonic screwdriver," recalled Davies in the *Radio Times*.

The major confrontation scene between the Doctor and Master on the *Valiant* was first on the schedule at 8am on Tuesday 27 February; a camera running at three frames per second with slow shutter speed was used for the Doctor's transformation; "I just felt a bit of a goon flailing around for five minutes, to be honest," said David Tennant on *Confidential*. After this, only Tennant and Agyeman were required for scenes on the TARDIS set which covered Martha's emotive goodbye to the Doctor, captured for posterity by *Confidential*.

Connections: Fly, you fools!

- The Master called the aged Doctor "Gandalf", referencing the ancient wizard in the fantasy books of JRR Tolkien, and played by Sir Ian McKellen in director Peter Jackson's *The Lord of the Rings* and *The Hobbit* screen adaptations – the latter of which also featured Sylvester McCoy as fellow wizard Radagast.



The *Valiant* flight deck was then where the crew spent the day from 8am to 7pm on Wednesday 28 February, with David Tennant donning a Millennium FX prosthetic for the second time that series. After the scenes of the Master and Lucy watching the arrival of the spheres, the sequences with the aged Doctor for the end of *The Sound of Drums*, and the flashback to the Doctor whispering to Martha in *Last of the Time Lords* were recorded, along with the Master humiliating the Doctor at the start of the concluding instalment for which the playback of the Scissor Sisters' number was required.

The carefully choreographed *Valiant* scene with the sadistic Master was completed in the manner of a pop video from 8am the next morning, under the gaze of *Confidential*. Scenes for the finale on the flight deck then continued and only required the elderly incarnation of David Tennant from the main cast. This meant that Agyeman could work on location from 10.30am at the Wenallt Woods in the Caerphilly mountains, with the second unit, for the scene where she teleported back to Earth at the climax to the first episode as death rained down from the skies. "You could just see for miles and it was the perfect spot for the CGI to be added onto," she said on the episode commentary. Following this, Freema had lots of publicity engagements on her main PR day in advance of the series launch and a three-hour additional dialogue recording session. The plan had been that the second



Connections: Impending doom

Following the Master's cannibalisation of the TARDIS into a Paradox Machine, the ship's cloister bell was heard. This mournful chime signals an impending disaster of universal proportions, first heard in *Logopolis* [1981 – see Volume 33].



Left: Tom is a beacon of hope for Martha.



Right:
The Doctor sits down on the job.

unit would then record scenes at the café for the end of *The Sound of Drums* at Mac's Café on Tonteg Road, although this work was deferred. Meanwhile, John Barrowman recorded his first scenes for *Utopia* out on location with a third unit.

The major pyrotechnic day of Friday 2 March was a bitterly cold one for the crew assembled on University Place in Splott to witness the destruction of Martha's flat from 8am. All the glass had been replaced in the upper room of the house and the effect tested by Any Effects the previous day. As the three regulars ran from the house and reached their marks indicating the safety area, the effects team ignited propane gas and pushed the sugar glass and the fireball out of the room with compressed air while woofers fired debris. In addition to the two normal cameras, Teague also employed a high-speed varicam on this shot, while the *Confidential* team was also present, with Agyeman telling them, "We could feel the heat behind us when we ran." The team then moved to the now-familiar venue of the old NEG Glass site in Trident Park used throughout the series, the interior of which was perfect for the lower decks of the *Valiant* in scenes where the Doctor's party arrived and discovered the TARDIS, plus Jack's assault on the ship. Having earlier supervised the explosion, stunt arranger Crispin Layfield covered the action sequences of Jack and the guards firing upon the spheres.

More finale scenes in the *Valiant*'s less-glamorous areas were recorded at the site from 8am to 7pm on Saturday 3 March and required Jack and Martha's family. Stunt arranger Tom Lucy played the guard overcome by Jack and, alongside shots of the Master's broadcast, some of Francine and Tish's dialogue was also recorded for other scenes. Meanwhile, Tennant and Agyeman recorded the special

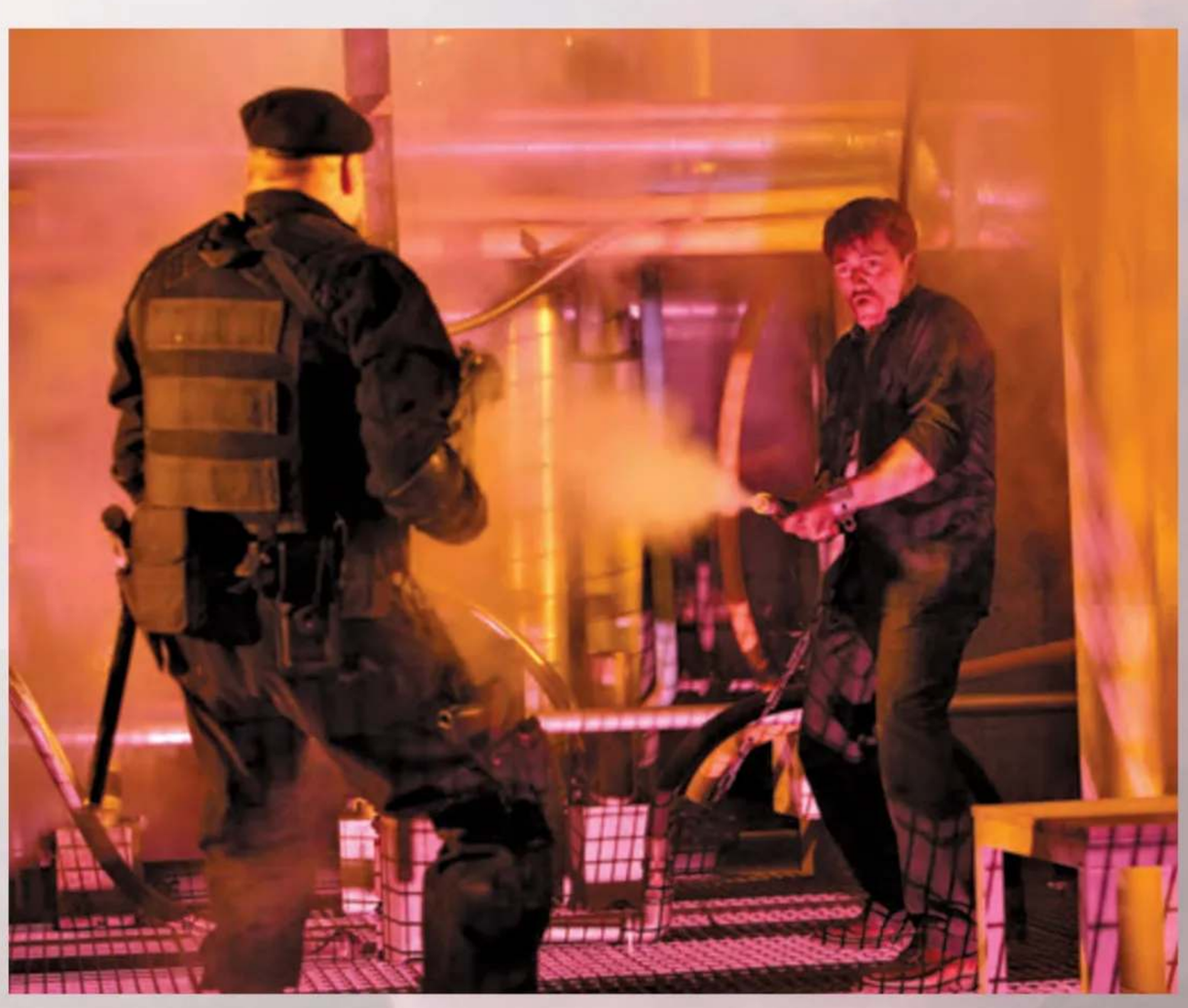
trailers for the new series, with Tennant then scheduled for additional dialogue recording at Broadcasting House. Tennant was back in aged prosthetics at 8am on Monday 5 March and by the end of the day was reduced to an empty pile of clothes on the flight deck, with the high-speed varicam again used to show the ageing process. *Doctor Who Confidential* was present for the scenes as Martha revealed the Doctor's plan, the Doctor began to grow younger again and the Master made his broadcast, also witnessed by the winning bidders in a charity event for the Prince's Trust.

Ashes to ashes

The Doctor was back to normal from 8am on Tuesday 6, but there was a surprise for David Tennant that morning. "I knew in the script that the Doctor levitated, but nobody had told me we'd do it for real," he told *Confidential,* after being fastened into the wires of a flying rig for eight takes. Tom Lucy supervised this stunt work. Also present were Entertainment Controller Jon Beazley, Head of Creative Entertainment Caroline Wright, CBBC Executive Reem Nouss (of *Totally Doctor Who*) and Benjamin Cook of *Doctor Who Magazine,* as well as Julian Carey of BBC Radio Cymru who recorded interviews with Tennant for the *Doctor Who: Back in Time* shows *Top Tennant* and *At Last Smith and Jones,* and Barney Harwood of *Totally Doctor Who*, who caught up with John Barrowman. During the meal break, cast and crew assembled for the annual unit photograph showing the production team for the series.

Benjamin Cook was also around on Wednesday 7 when other visitors included Controller of BBC Northern Ireland Peter Johnston and Head of English Language Programmes in Wales Clare Hudson. The flight deck scenes were completed from 8am with *Doctor Who Confidential* on hand to witness the death of the Master and Any Effects providing the effects of time being wound back. At the end of the day, David Tennant and a limited crew recorded the secret concluding scene of the series as the TARDIS collided with the *Titanic*, and visual effects woofers fired debris across the standing set.

David Tennant and Freema Agyeman headed out on location to Vaynor Quarry near Merthyr Tydfil on Thursday 8 March, where work from 8am covered the scenes of Martha and Milligan looking at the rockets, the struggle between the Doctor and Master and – after dark had fallen – the funeral pyre for the Master, with production manager Tracie Simpson set to perform the close-up of the hand picking up the Time Lord's fallen ring.



Below: Jack lets off steam.



Connections: Who?

- Banging her ancient computer, Docherty commented that she missed Bill Gates. In 1975, Bill Gates co-founded Microsoft, which would become the biggest PC software company in the world and creator of the operating system Windows.



Above: Lucy Saxon – lady in red.

Ben Cook from *Doctor Who Magazine* was again present, and John Simm posed for photographs so that The Mill could create the vast statue of the Master for the final episode. At 7pm it was back to Cardiff for the cast and crew screening of *Smith and Jones* and *The Shakespeare Code*.

ID was required for a freezing night shoot on Friday 9 at RAF St Athan, another regular host to *Doctor Who* since *The Empty Child* [2005 – see Volume 50] in January 2005. This was the final work on the series for Adjoa Andoh, Gugu Mbatha-Raw and Trevor Laird as the Doctor's party witnessed the events at the airstrip in *The Sound of Drums*, complete with police vans and fire engines. When work started at 6pm, the second unit first recorded establishing shots of the factory and Docherty's shed at Nuclear Planet Seven for *Last of the Time Lords* before joining the main crew.

The *Doctor Who* year came to an end for David Tennant and John Barrowman at 4am in a cold British Rail warehouse in the Cathays area of Cardiff after a night shoot beginning at 5pm on Saturday 10 March. *Doctor Who Confidential* was present to see the cake and champagne being handed around to celebrate John Barrowman's 40th birthday after midnight, as the scenes of the Doctor telling Martha and Jack about the Master were recorded, along with a scheduled close-up of the pyre being lit. Tennant and Barrowman eagerly ate the hot chips provided – at least for the first few takes – and Agyeman recalled on the commentary, "The scenes we were doing were lovely and indoors so it was all cosy, but there was that underlying feeling that it was all coming to an end." Tennant had only been contracted on the series to Saturday 10 while Freema Agyeman was on first call to Friday 16 and had some gruelling scenes to look forward to. "We'll be thinking of you, Free, when we're tucked up in bed while you're in the sea on a night shoot," said Barrowman as he departed.

Martha's solo

With production concluded, David Tennant started work on other projects:, *Learners* (with *Human Nature* guest star Jessica Hynes) and then the romantic comedy *Cheerful Weather for the Wedding*.

Following her day off, Freema began her solo week as Martha on the beach at Barry Island. At 5pm, a shot of a Time Lord in full regalia was recorded against the rocky background of Whitmore Bay. The headdress, an original prop from the series, had been provided by the *Doctor Who* Exhibition in Blackpool, redressed with Gallifreyan symbols in the series' current style. After this, the scenes of Martha (with Freema in a wet suit and layers of thermal underwear) arriving in a boat provided by Steve Jones were

Connections: Voodoo children

The Sound of Drums evokes the title of dance act Rogue Traders' 2005 album *Here Come the Drums*, featuring the track *Voodoo Child*. The song by Elvis Costello, James Ash and Steve Davis reached number three in the UK singles chart, and is played by the Master during the climax to the episode.



recorded, followed by the flashback material with the young Master at Friar's Point. Docherty's abode was the Aberthaw Power Station along the coastline. In this sequence, costume designer Louise Page based the young Master's tabard on those worn by the Time Lords in their first TV appearance in *The War Games* as suggested to her by Gary Russell. Monday 12 March also saw Julian Carey inviting questions from internet users to be posed to the cast and crew of the series for a special edition of *Doctor Who: Back in Time*.

Agyeman had a day off on Tuesday 13 when the remaining *Valiant* material was recorded from 3pm to 2am covering all the scenes with the Master, Lucy and the absentee CGI Doctor. *Confidential* saw a green ball on a stick emerging from the Doctor's clothes to simulate his wizened self for the second unit, which also covered a further retake of the cutaway shots of the pyre being lit and Tracie Simpson picking up the fallen ring which had been deferred from the previous night (her hand being referred to by the crew as "the Hand of the Rani"), as well as the Master's broadcast on the American students' TV set and computer graphics for *42*.

From 1pm on Wednesday 14, South Luton Place in Adamsdown was visited by the *Doctor Who* team as the population of the world whispered "Doctor", while Martha and the second unit were busy giving Docherty some flowers over at Cathays Park's Alexandra Gardens from 1.30pm. Following this, Martha told her story to the slaves inside one of the houses and then gave herself up to the Master around midnight. It was then back to the old NEG facility for the last two days. Unfortunately, on the morning of Thursday 15, Colin Teague fell down the stairs at his home and ended up hospitalised with an injured back. Graeme Harper stepped swiftly into the breach to take over the end of the shoot. At 11am, Milligan and Martha broke into the compound to meet Professor Docherty, and that evening the trio were busy catching a sphere. Meanwhile at Upper Boat, designer Barry Newbery – who had worked on some of the earliest episodes of *Doctor Who* – met up with Russell T Davies on the TARDIS set for a *Doctor Who Magazine* feature.

The final regular *Doctor Who* recording for Freema Agyeman was covered by *Doctor Who Confidential* on Friday 16 from 9am as the scenes in Docherty's repair shed were completed, while a second unit recorded the hospital scene of Milligan taking Martha's call (with costume supervisor Lindsay Bonaccorsi as the uncredited nurse) and later a pick-up shot of Milligan pursued by a sphere. When the Toclafane sphere was opened, the face inside was a prosthetic prop designed by Rob Mayor of Millennium FX and brought to life by the animatronics of Gustav Hoegen; an earlier version of this was vetoed as too horrific. An interview with Freema





Connections: Britain!

- Just prior to revealing the Toclafane, the Master makes a TV broadcast, opening with the greeting, "Britain, Britain, Britain...". This mirrors the opening narration by Fourth Doctor actor Tom Baker over each episode of the hit comedy series *Little Britain* [2003-2006].

Left: Martha just loved messing about in boats.

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

STORY 187b

Agyeman by Sara Nathan appeared in *The Sun* on Saturday 17 March, and the next day James Robinson's piece on Russell T Davies appeared in *The Observer* with the writer commenting of *Doctor Who*, "I'm not going to go on and on. I wouldn't want to do series seven. There are other things I want to do." There was still one item left to record for the series: the café scenes which had been deferred earlier on. Graeme Harper handled the remount at Forte's Café on Barry Island from 9.15am to 1.45pm on Monday 19, the same day that Julian Carey recorded interviews for BBC Radio Cymru's *Doctor Who Day*. Agyeman was interviewed for *At Last Smith and Jones* on Tuesday 20, while other interviews with locals working on the series were recorded on Wednesday 21. Russell T Davies recorded his comments for *At Last Smith and Jones* on Friday 23, with Freema completing her material for both this programme and the viewers' question special *Interrogation* on Monday 26. Meanwhile, David had taken part in an advert for One Water, World Water Day on Thursday 22 and answered his questions for *Interrogation* on Wednesday 28 March. ■

PRODUCTION

Wed 7 Feb 07 Upper Boat Studios, Trefforest (Motion Capture)

Fri 9 Feb 07 Upper Boat Studios (Professor's Laboratory); BBC Wales Newsroom, BBC Wales, Cardiff (BBC News 24 Studio/American TV Studio/Chinese TV Studio)

Thu 15 Feb 07 Hensol Castle, Hensol (Corridor leading to State Room/State Room)

Fri 16 Feb 07 Hensol Castle (Corridor leading to Cabinet Room/Cabinet Room/ Vivien's Study)

Sat 17 Feb 07 Hensol Castle (Cabinet Room/American Students Room/Black Background)

Mon 19 Feb 07 Cwrt-y-Vil Road, Penarth (Ext/Int Francine Jones' House – Front Room/Terraced House – Kitchen); Esplanade, Penarth (Street's Cafe); Buckinghamshire (Sharon Osbourne Residence)

Tue 20 Feb 07 Cwrt-y-Vil Road (Ext Francine Jones' House); Augusta Road, Penarth (Ext Street/Int Car); Queen's Road/Harbour View Road, Penarth (Ext Suburban Street/Int Car)

Wed 21 Feb 07 Greyfriars Place/The Friary, Cardiff (Alleyway near Shopping Centre); The Friary, Cardiff (Shopping Street); Millennium Square, Bute Place, Cardiff Bay (Millennium Centre/Ext Millbank – Type)

Thu 22 Feb 07 Roundwood, Llanedeyrn, Cardiff (Suburban Precinct); Houses of Parliament, Westminster, London (Ann Widdecombe); Universal Music, Kensington High Street, London (McFly)

Fri 23 Feb 07 Upper Boat Studios (Martha's Flat/TARDIS)

Mon 26 Feb 07 Upper Boat Studios (TARDIS/*Valiant* – Flight Deck)

Tue 27 Feb 07 Upper Boat Studios (*Valiant* – Flight Deck/TARDIS)

Wed 28 Feb 07 Upper Boat Studios (*Valiant* – Flight Deck)

Thu 1 Mar 07 Upper Boat Studios (*Valiant* – Flight Deck); Wenallt Road, Caerphilly Mountain, Near Caerphilly (Hillside overlooking city)

Fri 2 Mar 07 University Place, Splott, Cardiff (Ext Martha's Flat); Old NEG Glass Site, Trident Park, Glass Avenue, Cardiff Bay (*Valiant* – Lower Decks/Storage Hold)

Sat 3 Mar 07 Old NEG Glass Site (*Valiant* – Lower Decks – Confinement Area/Lower Decks/Lower Decks – Staff Bunks)

Mon 5 – Tue 6 Mar 07 Upper Boat Studios (*Valiant* – Flight Deck)

Wed 7 Mar 07 Upper Boat Studios (*Valiant* – Flight Deck/TARDIS)

Thu 8 Mar 07 Vaynor Quarry, Trefechan, nr Merthyr Tydfil (Headland)

Fri 9 Mar 07 DARA RAF St Athan, Barry (Airstrip/Factor/Docherty's Shed)

Sat 10 Mar 07 Old British Rail Red Brick Warehouse, Maindy Road, Cathays, Cardiff (Abandoned Warehouse – Upper Floor)

Mon 12 Mar 07 Barry Island Beach, Whitmore Bay, Barry Island (Rocks against sky/Beach/Headland)

Tue 13 Mar 07 Upper Boat Studios (*Valiant* – Flight Deck)

Wed 14 Mar 07 South Luton Place, Adamsdown, Cardiff (Terraced Street/ Street/Int Terraced Street – Hallway/ Kitchen); Cathays Park, Civic Centre, Cardiff (Park)

Thu 15 Mar 07 Old NEG Glass Site (Factory/Docherty Repair Shed/Factory – Alleways)

Fri 16 Mar 07 Old NEG Glass Site (Docherty Repair Shed/Hospital/Factory – Alleyways)

Mon 19 Mar 07 Forte's Café, Barry Island (Int/Ext Café)

Post-production

On *The Sound of Drums*, the producer and director credits were shown over the scene of the Master making his way to the Cabinet Room. Only very minor trims were made to the episode. When Martha spoke to Leo, she asked, "Is Shonara with you? And Keisha?" "Yeah, both of 'em nagging..." replied Leo. When the Doctor told Martha and Jack that they could fight back, there was to be a final image of Vivien on the screen, saying: "Hope it helps. And if I could ask... Remember me. That's all." At the end of the episode, when Martha bent down to the aged Doctor, he gently whispered "goodbye" to her before she got up and stepped back, crying. As well as unscripted clips from *The Lazarus Experiment*, stock footage of the US President's plane Air Force One was inserted into the episode (originally from BBC News footage of President George Bush arriving in the UK on Tuesday 18 November 2003), and the trailer for the concluding instalment was then placed after the closing credits.

There were again only a few trims made to *Last of the Time Lords* after it had been agreed that an extended 51-minute run time would be sanctioned by BBC One. Following a pre-credit montage from *The Sound of Drums*, producer and director credits appeared over the opening beach scene. As Martha was getting into Milligan's truck, he originally told her, "I traced your brother, Leo." "Alive?"



Left: He is the Master – and you will obey him!

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

STORY 187b



Above: The Doctor hopes they're going for chips.

asked Martha. "Just about," said Milligan, "Part of the slave force, in the north. He's had to change his name, can't risk being associated with you. Cos if we've heard stories about you, then so has the Master. He'll be looking for you. Right across the planet." Clips from *Smith and Jones* of the Doctor and Martha kissing were inserted into the scene where Martha talked to Milligan. After the Master announced that siding with the Doctor was a bad thing, he originally continued, "I could kill you both, right now... Except that's a sight for Martha Jones herself."

When talking about "the Deses" on *Countdown*, Docherty originally continued, "Still, both of them gone now, in the Great Celebrity Purge of Week One, perhaps the Master's not so bad after all." Martha originally explained that the lightning strike in South Africa that damaged a sphere was "recorded on the subwave". As Tish promised that the Master would be dead, she continued: "It's only a matter of time. One of us is gonna get him in the end..." As the Doctor was restored and explained that he had integrated himself with the psychic network, he told the Master, "Oh, you gave me plenty of time," and the Master commanded, "I said stop it! *Stop it!!!*" After Martha ran to her family, the Master shouted at his militia, "Shoot them all! Just kill them!" Jack simply smiled at his guard, saying, "You really wanna think whose side you're on, right now," and the guard lowered his gun. "Then I'll do it myself," said the Master as the guards lowered their weapons. Confronting the Doctor on the headland, the Master added that he could self-destruct the Black Hole convertors.

Creating Gallifrey

Footage of the restored world included Chinese flags and bikes from BBC One's current affairs show *Panorama* (*A Licence to Murder:* Part 2 screened Sunday 23 June 2002), the crowded streets of Shanghai from BBC2's *The Giant Awakes* (3: *Shaking the World* screened Saturday 26 March 1994), shots of the Millennium celebrations in London's Trafalgar Square from BBC News, the Kumbh Mela Festival in India from BBC News (Wednesday 24 January 2001) and New York streets seen in an edition of BBC Two's *Horizon* (*The Bible Code* screened Thursday 20 November 2003). In the closing scenes in Cardiff, Jack originally commented to the Doctor and Martha that "the twenty-first century is when it all changes" as per the opening narration to *Torchwood*.

Although it had been his original inspiration, *Voodoo Child* was almost forgotten by Davies, though it was eventually added to the soundtrack of *The Sound of Drums* when the writer was reminded by Simon Winstone, who had cleared the rights for the song months before. Additional Dialogue Recording was performed at Air Studios on Friday 25 May.



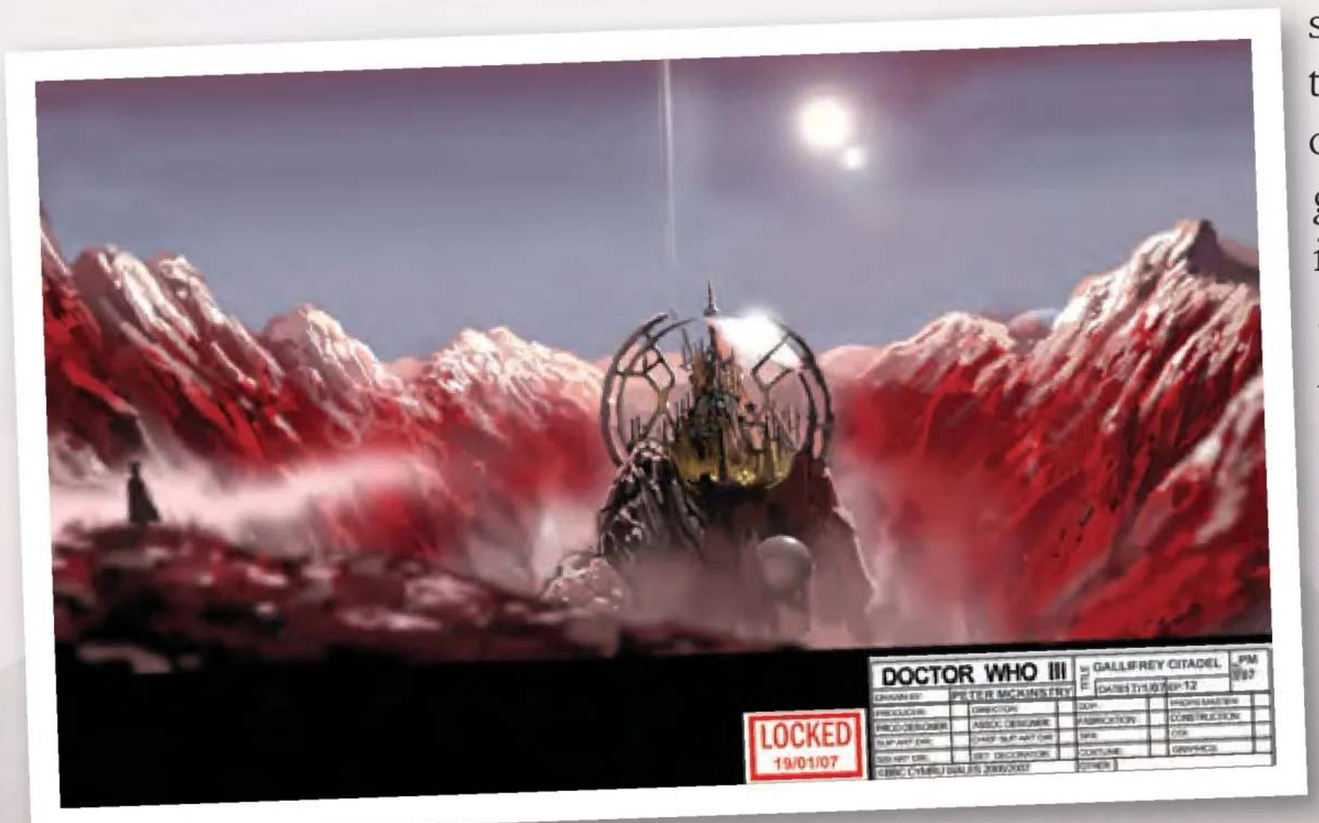




A rough assembly of *Last of the Time Lords* was completed for the post production tone meeting on Wednesday 4 April. CGI work from The Mill included the crafting of the landscape of Gallifrey (crafted by Peter McKinstry from a previously unseen 2005 design by Edward Thomas and enhanced by the Doctor's description of the planet from *Gridlock*), the addition of the rocket shipyard to the headland, the *Valiant*, the Toclafane spheres (designed by Peter McKinstry, with their appearance influenced by the starship jump effect from *Battlestar Galactica*), the teleport effects, the statue of the Master seen by Martha, the Earth spinning back in time and – most challenging of all – the shrivelled form of the ancient CGI Doctor. Not forgetting, of course, the hull of the *Titanic*.

Music recording for the episodes took place on Friday 13 April, and involved Frank Ricotti, Gary Kettel, Stephen Henderson, Joby Burgess and Chris Baron on percussion, conducted by Ben Foster. A separate edit of *Last of the Time Lords* was made for overseas sales running to 47 minutes rather than the 51-minute version shown on BBC One; this omitted the Master's opening song, some of the material with the special gun and various other trims including some of the night-time scenes aboard the *Valiant*. Freema Agyeman, Gugu Mbatha-Raw and Trevor Laird recorded an online commentary for *The Sound of Drums,* while one for *Last of the Time Lords* was recorded by Russell T Davies, Phil Collinson and Julie Gardner on Thursday 28 June. ■

Above and left: Concept art and computer images of the aged Doctor.



Left: Peter McKinstry's concept art for the Citadel of the Time Lords.

Publicity

- Promoting *The Sound of Drums*, John Simm and Russell T Davies were the subjects of Nick Griffiths' *Master Mind* interviews for *Doctor Who Watch* in *Radio Times* while Mark Braxton enthusiastically nominated *The Sound of Drums* as Drama of the Week in *Today's Choices* beneath a photo of the Doctor, Martha and Jack from the start of the episode. The programme billing carried a shot of victorious Prime Minister Harry Saxon while on the letters page, Sue Turner of Grays commented on how *Blink* had terrified her entire family ('My youngest has refused to even visit the loo alone ever since!'). BBC Television ran a special 'Vote Saxon' trailer, using the shots of the various celebrities from the episode, in the week up to broadcast.

- The 55-minute *Interrogation* special of *Doctor Who: Back in Time* aired at 1pm on Saturday 23 June with additional contributions from Ken Hosking (recorded on the set of *Totally Doctor Who*), Russell T Davies and Julie Gardner (both recorded Wednesday 11 April), Nicholas Briggs and Class 5M of Abergavenny (Thursday 19 April), production designer Ed Thomas (Friday 20 April) and Murray Gold (speaking over the phone from New York on Friday 25 May).

- A trailer for *Last of the Time Lords* was run from Sunday 24 June. On Tuesday 26 June, the *Daily Star* speculated on three different endings for the series and Freema Agyeman appeared on Channel 4's *Richard and Judy* with a clip from the forthcoming climax.

- Neatly book-ending the series, *Radio Times* readers again had the choice of two covers, this time depicting either the Doctor or the Master. Inside, a five-page *Doctor Who Watch Exclusive* saw Nick Griffiths talking to Freema Agyeman and Russell T Davies, plus a chance to win a life-size cut-out Black Dalek. Mark Braxton's piece in *Today's Choices*, illustrated by a photograph of the Doctor, Master and Martha, declared that the series 'is still the best family-friendly drama on television. By light years' while the programme billing was accompanied by a picture of the imprisoned Jack. A letter from Peter Hartland of



Below: Time Lord vs Time Lord in *Radio Times*.



Towcester then commented of *Utopia* that '*Doctor Who* just keeps getting better' and that the shot of the Doctor and Jack running side by side reminded him of Batman and Robin.

Wednesday 27 June saw Freema guesting on Christian O'Connell's show on Virgin Radio and receiving a phone call from an obsessive fan called Derek who was going to buy "Freda's" action figure and wasn't too keen on the current Doctor "David Eccleston" who was "a bit rubbish". At this point, Freema guessed that her caller was actually her leading man, David Tennant!

Meanwhile in the *Western Mail*, Hannah Jones reported Julie Gardner's comments that tabloid stories about the series' future were "merely idle speculation. We're not ever going to talk about actors, if they're staying or going, because we want to protect our stories. It's a show which is discussed and gossiped about – that's stressful but also really healthy." Freema was also quoted as saying, "I have categorically not been sacked from *Doctor Who*."

Freema spent time with children at Great Ormond Street Hospital on Thursday 28 June, while the *MediaGuardian* reported that the record profits of £111m for BBC Worldwide in 2006 were helped in no small way by sales of *Doctor Who* around the world.

Friday 29 saw John Barrowman interviewed live from his *Torchwood* trailer on ITV1's *GMTV* with a clip from *Last of the Time Lords,* while Tom Ellis performed similar promotion a few hours later on *This Morning,* and in the afternoon Freema guested on Steve Wright's BBC radio show. That morning, the *Daily Mirror* revealed that a new companion was joining the series for 2008 and that Martha would make occasional appearances in *Doctor Who* and *Torchwood*, but would not be in the Christmas Special due to start recording the following week.

Left:
The Master's finger is on the button.

Below:
The Doctor and Martha bid Jack farewell.



Broadcast

- Up against the film *Scooby-Doo 2: Monsters Unleashed* on ITV1 on Saturday 23 June, *The Sound of Drums* achieved more than twice the ratings of the animated canine.

- Because of its length, *Last of the Time Lords* was given a 50-minute slot from 7.05pm, preceeded by a repeat of the *Doctor Who* Special of *The Weakest Link*. Freema Agyeman and John Barrowman joined the Pride London event that day where it was planned to show *Last of the Time Lords* on a big screen in Trafalgar Square. However, due to driving rain, a faulty DVD player and an 8pm curfew imposed on the event by Westminster Council and the police, at 7.45pm the damp and disappointed crowd were told that the screening had been cancelled.



Right: Martha Jones, saviour of the Earth.

- Running against the movie *The Mummy* on ITV1, *Doctor Who* easily won its time slot yet again with *Last of the Time Lords* with more than twice the movie's audience as Martha's travels with the Doctor came to a conclusion. "By the end, Martha is definitely no longer in Rose's shadow," Freema Agyeman told *Doctor Who Confidential*, "The Doctor's probably somebody she's going to have in her life for ever. And he's a pretty magnificent person to know."

- A *Daily Mirror* report the day before *Last of the Time Lords* was screened claimed that Russell T Davies and David Tennant would be leaving, but also noted that BBC Head of Fiction Jane Tranter had big plans for the series: "One thing is certain. *Doctor Who* will be around on BBC One for many years to come," she was reported as saying.

- Less than 48 hours after the caption '*Doctor Who* will return at Christmas in *Voyage of the Damned*' was broadcast on BBC One, a readthrough of the 2007 Christmas Special was underway, with pop legend Kylie Minogue preparing to join the Doctor having spent Saturday evening watching *Last of the Time Lords* with David Tennant.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Sound of Drums	Saturday 23 June 2007	7.15pm-8pm	BBC One	46'12"	7.51M (11th)	87
Last of the Time Lords	Saturday 30 June 2007	7.05pm-7.55pm	BBC One	51'25"	8.61M (7th)	88

Merchandise

The Sound of Drums and *Last of the Time Lords* were released on DVD by BBC Worldwide in August 2007 as part of *Series 3 Volume 4*, alongside *Utopia*. Selected stickered packs also came with an exclusive Top Trumps card of Dalek Sec.

The episodes were also part of *The Complete Third Series* box set, released in November 2011. There were a number of variant covers released to tie in with the story: a standard gold sleeve featuring the Doctor and the Master, a lenticular Mr Saxon cover from Amazon.co.uk.

The Sound of Drums, along with *Utopia*, was included as part of GE Fabbri's *Doctor Who – DVD Files #20* in September 2009. ***Last of the Time Lords***, along with *Voyage of the Damned,* was part of GE Fabbri's *Doctor Who – DVD Files #21* in September 2009.

Silva Screen's *Doctor Who: Original Television Soundtrack: Series 3* was released in November 2011, featuring soundtrack music by composer Murray Gold used in *The Sound of Drums* and *Last of the Time Lords*. Music from these episode also featured on *Doctor Who: The TARDIS Edition* (November 2014), released by Silva Screen to celebrate the series' 50th anniversary.



Left: Cover stars for the Third Series DVD set.



Star CutOuts produced Cutouts of the Master in 2007. Character Options sold a toy of the Master's Laser Screwdriver and an action figure of the Master (2007), a figurine of the Master with two Toclafane Spheres (2008) and a figure of the Master regenerated (2009).

The Master's Ring was issued by SciFiCollector in 2009. Made in pewter, the ring was a replica of that worn by the Master and taken from the pyre at the end of *Last of the Time Lords*. It was priced at £49.99. ■

Left: The Master action figure came with two Toclafane.

Cast and credits

Right:
The Master counts the Doctor's wrinkles.

CAST

David Tennant The Doctor
Freema Agyeman Martha Jones
John Barrowman Captain Jack Harkness

with

John Simm The Master
Adjoa Andoh Francine Jones
Gugu Mbatha-Raw Tish Jones
Trevor Laird Clive Jones
Reggie Yates Leo Jones
Alexandra Moen Lucy Saxon
Colin Stinton President [1]
Nichola McAuliffe Vivien Rook [1]
Nicholas Gecks Albert Dumfries [1]
Sharon Osbourne Herself [1]
McFly Themselves [1]
Ann Widdecombe Herself [1]
Olivia Hill BBC Newsreader [1][1]
Lachele Carl US Newsreader [1][1]
Daniel Ming Chinese Newsreader [1][1]
Elize Du Toit Sinister Woman [1][1]
Zoe Thorne, Gerard Logan, Johnnie Lyne-Pirkis Sphere Voices [1][1]
Tom Ellis Thomas Milligan [2]
Ellie Haddington Professor Docherty
Tom Golding Lad [2]
Natasha Alexander Woman [2]

[1] Not credited in *Radio Times*

UNCREDITED

James Young, Paul O Brien, Natascha Motee, Peter Sheward, Alex Archer, Rob Skidmore, Kaman Chan, Alaina Henderson, Jon Cecil, Martin Richards, Anna Shaw, Helen Lennox Passers-By

Ken Hosking, Ruari Mears, Kris Williams, Edd Flemming, Natalie Cuzner, Cath McGowan, Elen Thomas Futurekind



Jennifer Pierce, Lawrence Hayes, Raj Sawhney, Andrew Marchant Campaigners
James Bryne Dreadlock Man
Bryan Williams, Colin Webb, Mike Freeman, Eddy Martin Armed Police
James Young, Paul O' Brien, Natascha Motee, Peter Sheward Minions
Alex Archer, Rob Skidmore, Kaman Chan, Alaina Henderson, Jon Cecil, Martin Richards, Anna Shaw, Helen Lennox, Jennifer Pierce, Lawrence Hayes, Raj Sawhney, Andrew Marchant Press
Derek Appau, Elsie May, Sabrina Simms, Shikira Austin, Sally Martin Minions
Glenn Row, Nick Barton, John Herbert, Richard Atkin, Sean Saye, Mark Lynch, Matthew Harries, Rakesh Mistry, Peter Small, Alphonso Archer, Durine Howell, Helen Coles, Deborah Beeson, Babette L Hospice, Joanne Lancastle Ministers
Junior Ford, Scott Baker, Susan Cecil .. TV Crew
David Cordingley, Bernie Hodges Henchmen
Richard Harris, Gerard Morgan, Andrew Michell, Tony Gallagher, Anthony Moulton, Steve Trenchard, Geraint Thomas, Mark Kelly Policemen
Barbara Fadden, Ollie Bryan, Tyrone Jackson, Angharad Thomas, Helen Cuthbert Neighbours

Gordon Seed.....Stunt Double for The Doctor
Dani Biernat.....Stunt Double for Martha Jones
Curtis Rivers.....
.....Stunt Double for Captain Jack Harkness
Tat Wa Lay Dane Bishop.....Heavies
Louise Poolman.....Passer-by
Winston Pike.....Shop Staff
Channon Jacobs.....Leo's Girlfriend [Shonora]
Ryan Probert.....Hoodie
Jeff Goodwin, Denzie Phipps, Phil Kirk.....
.....Time Lords
William Hughes.....Young Master
Gurmail Singh, Marc Williams.....Lads
Paul Burke, Greg Bennett, Martin Kray.....
.....Presidential Aides
Richard Simpkins, Lee Bradshaw.....
.....Presidential Drivers
Jai Gomer, Alan Bond Ballard, Richard Turland, Ian Hilditch, Kevin Hudson, Craig Bowden, Marcus Hobbs, Nigel Hobbs, Luke Postians, Jason Ingram.....UNIT Soldiers
Richard Harris, Carl Watson, Dave Pearce, Bob Davies, Geraint Thomas, Mark Kelly, Andrew Michell, Gerard Morgan, Chris Alderman, Kevin Short, Steve Trenchard, Elfed Price, Tom Davies, Kay-D Mills.....
.....British Soldiers
Emily Moore.....UNIT Staff/Tanya
David Newton, Samantha Link, Mark Jones.....
.....UNIT Staff
Jonathan Burnside.....Presidential Aide
Tina Stratford, Victoria Wilson, Nathan Lewis, Diane Lukins, Vikki Brustard, Iestyn Bryn Jones, Dale Hitchman, Nigel Burford, Geraint Wyn Miles, Paul Burling, Penny Chamber.....Audience
Chris Lee.....Unit Soldier
Jaqueline Morris.....Café Staff[2]
Lee Blackmore, Richard Beavis, Warren Johnson, Simon Davey, Andy Watts, Dominic Kynaston, Allan Gill, Joe Malik, Paul Nevin, Dave James, Vai On Ho, Richard Tunesi, Jason Jones, Alexander Flook, Howell Jones, Damien Edwards, Sian Struel, Abigail Creel, Sousilla Pillay, Rhi Louise.....Café Patrons[2]
Polly.....Café Worker
James Ballard, Jessie Williams Factory Workers
Elizabeth Cairns, Sarah Jayne Farthing, David Jones, Enfys Roberts.....Shoppers
Jason Clemmings, Mark Foxsmith, Richard Tunesi.....Business Men
Steven Giles, John Sinclair.... Window Salesmen
Tom Hedges, Adele-Elizabeth Orchard, Martyn Smith, Sam Richards.....Students
Claudio Laurini, Jayne Lutwyche.....Workers
Carol Lewis, Jennifer Pierce....Business Women
Marjorie Teague.....Mum
Carl Tracey, Daniel Radbourne, Nicole See, Emma Powell.....American Students
2 Unknown.....Rowers
Emily Moore.....Minion/Tanya
David Newton.....Minion
Jai Gomer, Alan Ballard, Richard Turland, Ian Hilditch.....Militia
Kevin Dawkins. Phil Beale, Rupert Randle, Kodjo Tsakpo, James Saunders, Eryl Vaughan, Jefon Rhys Thomas, Amy Woodsend, Andy Watts, Matthew Cox, Paul Watson, Neil Partridge, Joe Lippiatt, Odile Rault, Sian Tudor Davies, Polly Barsby, Anne Lyken Garner, Nicola Harris, Victoria Fox, Christine Joseph, Debbie Burch, 1 Unknown..
.....Workers



Below: The aged Doctor gets his hair fixed.

THE SOUND OF DRUMS / LAST OF THE TIME LORDS

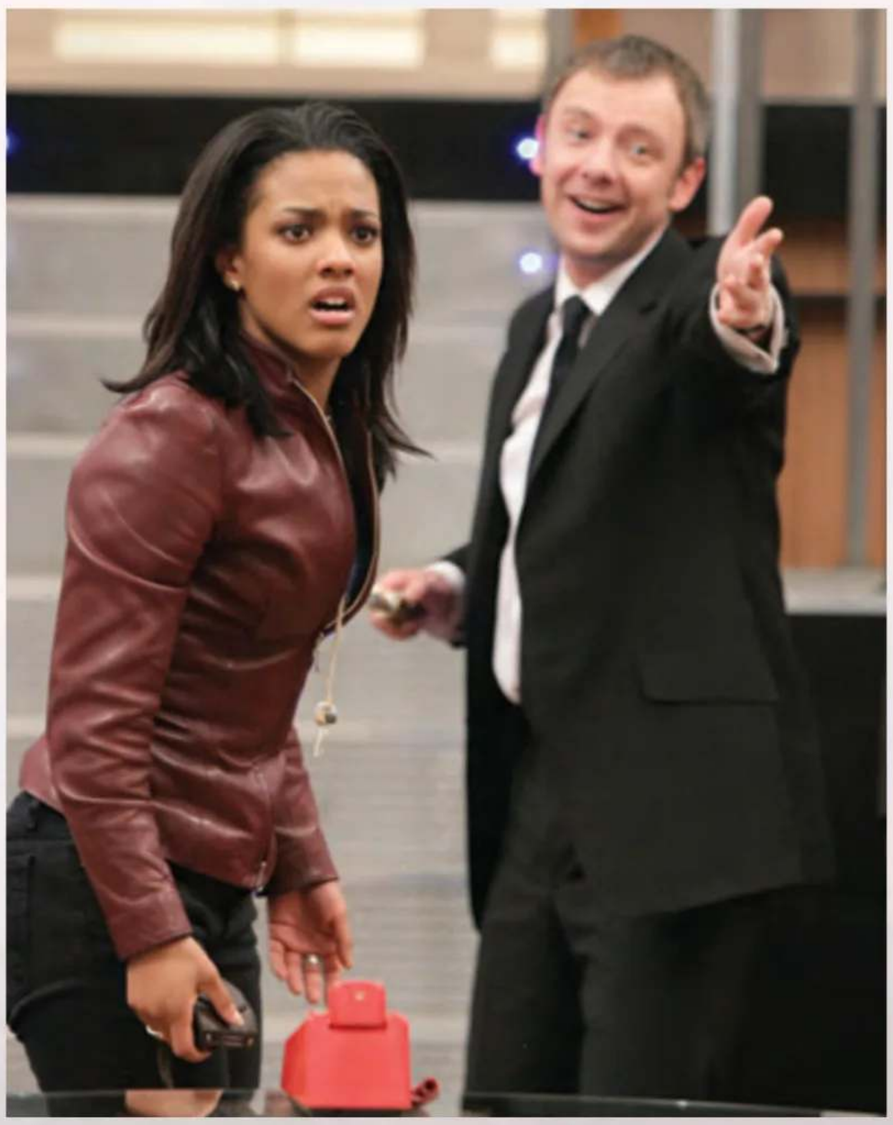
STORY 187b

Alastair Wood, Alan Philpott, Simon Hamilton, Dennis Gregory, Grant Lock, Jason Weeks, James Hannan, Craig Palmer..... Militia
Malina Vekaria.....Indian Mum
Tulsi Vekaria.....Indian Dad
Mansi Vekaria, Diva Rayani, Mona Kapurina... Indian Children
Dave Wong.....Chinese Dad
Shirley Wong.....Chinese Mum
Callum Wong, Mariah Yau, Darrel Wong..... Chinese Children
Steve Grant.....Militia (Jack's New Guard)
Claire Evans, Jonathan Hughes, Jade Cupit..... Students
Lindsay Bonaccorsi.....Nurse Gladys
Tracie Simpson.....Lad Hand
Gareth Jones, Jim Fox, Nolan Orford, Unknown, Neil Gray, Daryl Adcock, Nicholas Wilkes, Claire Hilder, Stephen Bracken-Keogh, Lindsay Hollingsworth, Hannah Welch, Emma Feeney, Paula Keogh, Paul Sparrowham, Paul Ganney, Wendi Sheard..... Crowd ADR

[2] Not in finished programme

CREDITS

Written by Russell T Davies
Producer: Phil Collinson
Director: Colin Teague
[uncredited: Graeme Harper]
1st Assistant Director: Peter Bennett
[uncredited on 1: Susie Liggat]
2nd Assistant Director: Steffan Morris
3rd Assistant Director: Sarah Davies
[uncredited: Paul Bennett, Vicky Wheel [1]]
Location Manager: Antonia Grant
Unit Manager: Rhys Griffiths
Production Co-ordinator: Jess van Niekerk
Production Secretary: Kevin Myers
Production Assistant: Debi Griffiths
Floor Runner: Heddi Joy Taylor,
Lowri Denman [2; uncredited on 1]
Drivers: Wayne Humphreys [2; uncredited on 1]
Malcolm Kearney [2; uncredited on 1]
Contracts Assistant: Kath Blackman [1],
Bethan Britton [2]
Continuity: Non Eleri Hughes
Script Editor: Simon Winstone
2nd Camera Operator: Erik Wilson
[uncredited on 2: Rory Taylor]
Focus Puller: Steve Rees
2nd Focus Puller: Jamie Southcott
[uncredited: Ant Hugill, James Leith]
Grip: John Robinson [uncredited: Clive Baldwin, Steve Pugh [2], Allan Hughes [2]]
Boom Operator: Jon Thomas, Bryn Thomas [2]
[uncredited on 2: Adam Margetts]
Gaffer: Mark Hutchings
Best Boy: Peter Chester
Stunt Co-ordinators: Tom Lucy, Crispin Layfield [2]
Stunt Performers: Gordon Seed [1],
Dani Biernat [1], Curtis Rivers [1]
Chief Supervising Art Director: Stephen Nicholas
Art Dept Production Manager:
Jonathan Marquand Allison
Art Dept Co-ordinator: Matthew North [1]
Chief Props Maker: Adrian Anscombe
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North



Right: "Please welcome our special guests..."

Set Decorator: Tristan Peatfield
Standby Art Director: Lisa McDiarmid [uncredited on 12: Lee Gammon]
Design Assistants: Peter McKinstry, Ian Bunting, Al Roberts
Storyboard Artist: Shaun Williams [2]
Standby Props: Phill Shellard, Nick Murray
Standby Carpenter: Paul Jones
Standby Painter: Ellen Woods
Standby Rigger: Bryan Griffiths
Props Master: Paul Aitken
Props Buyer: Catherine Samuel
Props Chargehand: Gareth Jeanne
Practical Electrician: Albert James [2]
Chief Props Maker: Barry Jones
Props Makers: Penny Howarth [1], Nick Robatto [1]
Construction Manager: Matthew Hyel-Davies
Construction Chargehands: Allen Jones [1], Scott Fisher [1]
Graphics: BBC Wales Graphics
Assistant Costume Designer: Marnie Ormiston
Costume Supervisor: Lindsay Banaccorsi
Costume Assistants: Sheenagh O'Marah, Kirsty Wilkinson [uncredited: Andi Mears]
Make-up Artists: Pam Mullins, Steve Smith, John Munro [uncredited: Ros Wilkins]
Special Effects Co-ordinator: Ben Ashmore
Special Effects Supervisor: Danny Hargreaves
Special Effects Technicians: Dan Bentley, Richard Magrin
Prosthetics Designer: Neill Gorton
Prosthetics Supervisor: Rob Mayor
Prosthetics Technicians: Anthony Parker, Gustav Hoegen
Casting Associates: Andy Brierly, Kirsty Robertson
VFX Editor: Ceres Doyle
Assistant Editor: Tim Hodges
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Production Co-ordinator: Marie Brown
On Line Editor: Mark Bright
Colourist: Mick Vincent
3D Artists: Nicholas Hernandez, Jean-Claude Deguara, Neil Roche [2], Adam Burnett [2], Jean Yves Audouard [2], Jeff North [1], Matthew McKinnery [1], Serena Cacciato [1], Will Pryor, Nick Webber [2], Andy Guest [2], Paul Burton, Bruce Magroune, Mark Wallman [2]
2D Artists: Sara Bennett, Simon C Holden [2], Melissa Butler-Adams [2], Russell Horth [1], Bryan Bartlett [1], Adam Rowland [1], Ariana Lago [1], Joseph Courtis, Tim Barter, Greg Spencer [2]
Visual Effects Co-ordinators: Jenna Powell, Rebecca Johnson
VFX Production Assistant: Marianne Paton
Digital Matte Painter: Simon Wicker, Charlie Bennett [2]
On Set VFX Supervisor: Barney Curnow
Dubbing Mixer: Tim Ricketts
Supervising Sound Editor: Paul McFadden
Sound Editor: Doug Sinclair
Sound FX Editor: Paul Jefferies
Finance Manager: Chris Rogers
With thanks to the BBC National Orchestra of Wales
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Production Accountant: Oliver Ager
Sound Recordist: Julian Haworth [uncredited: Simon Koelmeyer, Tim Haigh [12]]
Costume Designer: Louise Page
Make-Up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producers: Will Cohen, Marie Jones
Visual FX Supervisor: Dave Houghton
Special Effects: Any Effects
Prosthetics: Millennium FX
Editor: Mike Hopkins
Production Designer: Edward Thomas
Director of Photography: Rory Taylor
Production Manager: Tracie Simpson
Executive Producers: Russell T Davies, Julie Gardner
BBC Wales
In association with the Canadian Broadcasting Corporation
bbc.co.uk/doctor who
© BBC MMVII

Profile

JOHN SIMM
The Master

John Ronald Simm was born in Leeds on 10 July 1970 but raised in a council house in Nelson, a mill town near Burnley, Lancashire.

A keen musician from a young age, Simm gigged with his father Ronald in working men's clubs, playing covers by the likes of his favourite band The Beatles. Simm's parents reconciled and remarried five years after divorcing.

Simm began acting while at Edge End High School. As he told the *Telegraph*'s John Preston in 2009: "I found it quite easy and I got a good reaction. And, of course, it gave me this mask to hide behind. That was much more suited to my character." The seemingly outgoing Simm remains intensely private, rarely attending red carpet events and being reticent to sign autographs.

Below:
State of Play (2003).



Simm left school at 16 for Blackpool Drama College, where he appeared in *Guys and Dolls* and *West Side Story* at Blackpool's Grand Theatre. Seeking more serious roles, he studied at the Drama Centre in London from 19.

Graduating in 1992, Simm's first TV part, in *Between the Lines* (1992), was cut before broadcast, with his début proper coming in *Rumpole of the Bailey* (also 1992). In 1993 he appeared in both *Heartbeat* and *The Bill* and took regular roles in kids' drama *Oasis* and sitcom *Men of the World*.

1995 brought appearances in *Chiller* and a breakthrough role in Jimmy McGovern's *Cracker*. Simm took the lead in McGovern's *The Lakes* (1997/8), playing Danny Kavanagh, a young man seeking to escape his life in Liverpool but discovering murky goings-on in a Lake District hotel.

Making his film début in *Boston Kickout* (1995), Simm's movie career soared with *Human Traffic* (1999). The actor freely admitted the film's drug-fuelled excesses were much like his own life at the time, but he soon gave up clubbing when constant attention from fans of the film on his nights out overwhelmed him.

He starred in two films by Michael Winterbottom, *Wonderland* (1999) and *24 Hour Party People* (2002), in which Simm played Joy Division/New Order guitarist Bernard Sumner. Simm sang on stage with New Order at Finsbury Park that year.

Parallel to his acting career, Simm had joined the band Magic Alex as guitarist in 1996. They toured with Echo and the Bunnymen in 1998 and finally released an album *Dated and Sexist* in 2005 before splitting the following year.

On television, Simm took lead roles in *Clocking Off* (2000), *Crime & Punishment* (2002), *The Canterbury Tales: The Knight's Tale* (2003), *State of Play* (2003) and *Sex Traffic* (2004).

After *State of Play* Simm moved to LA. Following experiences auditioning alongside hundreds of other hopefuls, Simm returned to the UK. "To get on in America you've got to play the game, and I'm 37 and just not up for it," he told the *Evening Standard* in 2007. "They know who I am, and they know where I am. I'm not going to go over there and start begging for work."

Mainstream TV fame came with hit crime show *Life on Mars* (2006/7), Simm playing DI Sam Tyler, a modern-day cop cast adrift in 1973, and earning a BAFTA nomination. Simm's low boredom threshold saw him quit after two series.

Thrilled to be cast as the Master, Simm admitted his chief reason for accepting the part was to impress his son. Regarding family matters, he began filming three days after daughter Molly was born.

Simm immediately returned to the stage for *Elling* at the Bush Theatre, London. Other stage appearances included *Speaking in Tongues* at the Duke of York (2009) and the lead in *Hamlet* at the Crucible, Sheffield (2010). Film work since 2000 included *Miranda* (2002), *Nero* (2004), *Tu£sday* (2008) and *Everyday* (2012).

Simm had become temporarily jaded with TV work after the gruelling *Life on Mars* but when the cast and crew voted that the Master should return in *The End of Time*, he chose the part over a play. "For them to pick me is such an honour," he said.

Lead TV roles in recent years have included *The Yellow House* (2007) as Vincent van Gogh; *The Devil's Whore* (2008); *Exile* (2010) which won Simm a BAFTA nomination; *The Village* (2013-), *Mad Dogs* (2011-3) and *Intruders* (2014). ■

Index

Page numbers in *italic* type refer to pictures.

42 33, 42, 89, 90, 92, 95, 127

A

Abominable Snowmen, The 50
Agyeman, Freema 23, 26, 27, 29, 31, 33, 38, 39, 54, 60, 62, 63, 68, 90, 92, 93, 94, 95, 96, 98, 114, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 137, 138, 139, 140
Ainley, Anthony 82, 90, 97, 117
Air Studios 97, 136
Akinwolere, Andy 85, 92
Alford, Lindsey 17, 26
Aliens of London 108, 114, 118, 119, 125
Andoh, Adjoa 95, 132
Angels Take Manhattan, The 50
Any Effects 28, 32, 90, 92, 93, 126, 127, 128, 130, 131
Archangel Network 110, 111, 112, 115, 119, 120, 122
Ark in Space, The 23, 93
Army of Ghosts 89, 119
Atillo, Lieutenant 80, 81, 89, 90, 91, 96
Autons 32, 50, 63
Axons 122, 126
Aztecs, The 8

B

Baines 10, 11, 12, 13, 19, 22, 25, 29, 31, 32, 33, 35, 36, 37, 38, 123
Baker, Tom 94, 133
Banto 58, 59, 63
Barrowman, John 22, 84, 90, 91, 93, 95, 96, 97, 98, 126, 128, 130, 131, 132, 139, 140
BBC News 125, 135, 136
BBC Radio Cymru 30, 68, 98, 131, 134
Beevers, Geoffrey 82
Bell, John 85, 91, 92, 97, 98
Beltone 89, 96
Berk, Ailsa 24, 26, 29, 38
Big Finish 46, 47, 86, 105
Black Orchid 25
Blaine, Margaret 85, 86
Blink 4, 22, 42, *48*-49, 50, 51, 52-53, 54-59, *60-61*, 62-75, 85, 138
- broadcast 69
- cast and credits 72-73
- edits 66-67
- merchandise 70-71
- post-production 66-67
- pre-production 54-59
- production 60-65
- profile 74-75
- publicity 68
- ratings 69
- readthrough 57, 59, 62
- story 52-53

Blonska, Aga 62, 63, 64, 65, 68
Blue Peter 84, 85, 91, 92, 97, 98
- *Doctor Who – a Blue Peter Special* 97, 98

Boldsworth, Ian 59
Boom Town 84, 85, 86

C

Carey, Julian 68, 131, 133, 134
Carl, Lachele 125
Cartwright, Lucy 11, 12, 18, 20, 21, 22, 26, 33, 36, 37, 38
Casualty 47, 57
Caves of Androzani, The 89
CGI 34, 65, 95, 125, 129, 133, 137
Chameleon Arch, the 19, 84
Chantho 80, 81, 82, 86, 88, 89, 92, 93, 94, 96, 122
Character Options action figures 42, 70, 100, 141
Chesterton, Ian 18
Chibnall, Chris 47, 117
Chieftain, the 87, 89, 92
Christmas Invasion, The 26, 35, 86, 94, 96, 114, 119, 121
Chung, Chipo 92, 93, 94
Clark 11, 12, 28, 31, 32, 36, 37
Claws of Axos, The 126
Collins, Abbi 94, 95
Collinson, Phil 19, 21, 34, 57, 59, 86, 88, 92, 93, 95, 97, 98, 123, 137
commentaries 23, 38, 62, 68, 97, 129, 132, 137
Cornell, Paul 14, 15, 16, 17, 19, 26, 33, 38, 39, 40, 42, 46-47, 87, 97
Coronation Street 86, 93
Creet 80, 81, 85, 89, 91, 96, 112
Cybermen 19, 25, 31, 35, 82, 89, 97

D

Dæmons, The 97
Daily Mail 26, 126
Daily Mirror 26, 90, 139, 140
Daily Star 40, 128, 138
Dalek 34, 116
Daleks in Manhattan 17, 39, 95
Daleks' Master Plan, The 21, 59
Daleks 4, 19, 28, 32, 35, 42, 54, 82, 89, 97, 116, 122
Davey, Bill 26, 28, 29
Davies, Paul Marc 92
Davies, Russell T 14, 15, 16, 17, 18, 20, 21, 22, 29, 39, 40, 47, 56, 57, 68, 82, 83, 84, 85, 88, 89, 91, 93, 94, 97, 114, 115, 116, 117, 119, 123, 126, 127, 128, 133, 134, 136, 137, 138, 140
Day of the Daleks 18
Day of the Doctor, The 8

Deadly Assassin, The 34, 82, 120, 121
Delgado, Roger 82, 97, 117
Dicks, Terrance 82
Docherty, Professor 112, 113, 121, 122, 123, 127, 131, 132, 133, 136
Doctor Dances, The 32, 54, 92
Doctor Who - Back in Time 98, 131, 133, 134, 138, 139
Doctor Who Annual 2006 55, 56
Doctor Who Confidential 14, 16, 17, 20, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 55, 56, 62, 63, 64, 65, 69, 83, 84, 86, 88, 89, 90, 91, 92, 93, 94, 95, 114, 115, 123, 126, 127, 128, 129, 130, 131, 132, 133, 140
Doctor Who DVD Files Magazine 42, 70, 100, 141
Doctor Who Magazine 14, 15, 16, 17, 26, 32, 46, 54, 55, 56, 57, 65, 74, 82, 83, 85, 86, 87, 88, 114, 116, 117, 119, 120, 128, 131, 133
Doctor Who Special (Radio 1) 22, 27, 29, 30
Doctor Who TV Movie 8, 82, 120
Doctor Who Unbound 86, 105
Doctor's Daughter, The 78
Doctor's severed hand 92, 93, 94, 96, 121
Dominators. The 59
Doomsday 8, 24, 89, 119, 120
Du Toit, Elize 123
Dumfries, Albert 118, 123

E

Eaglemoss Figurine Collection 42, 71
Earth 15, 78, 110, 111, 114, 120, 121, 129, 137
EastEnders 123, 125
Easter eggs 52, 53, 67
Eccleston, Christopher 58, 59
Ellis, Tom 123, 125, 139
Empty Child, The 54, 84, 92, 132
End of the World, The 32
End of Time, The 8, 108, 147
Evolution of the Daleks 17
Eye of Harmony, the 82, 120

F

Face of Boe, the 81, 83, 89, 97, 113, 117, 123, 127
Family of Blood, The 4, *6-7*, 8, *9*, 10-22, *23*, 24-47, 64, 70, 83, 89, 93, 95, 98, 123
 broadcast 41
 cast and credits 43-45
 falling piano 18, 24, 25, 28, 29
 John Smith's future 16, 17, 26, 27, 28, 31
 merchandise 42
 post-production 34-38
 pre-production 14-22
 production 23-33
 profile 46-47
 publicity 39-40
 ratings 41
 readthrough 21, 22, 33
 rehearsals 22, 26, 29
 romance with Joan 11, 13, 17
 story 10-13
Family of Blood, the 8, 10, 11, 12, 13, 17, 21, 22, 24, 25, 26, 27, 32, 37, 38
Father's Day 14, 15, 47
Fifth Doctor 25
First Doctor 21, 88
First World War, The 13, 15, 16, 21, 22, 28, 29
Flemming, Edd 92, 98
Flesh and Stone 50
fob watch 10, 11, 12, 13, 17, 19, 21, 22, 26, 33, 34, 36, 37, 38, 81, 83, 88, 89, 93, 94, 96, 100
Forknall, Robert 89
Foster, Ben 137
Four to Doomsday 25
Fourth Doctor 21, 120, 133
Friday Night Project, The (Channel 4) 25, 30, 31
Frontier in Space 59, 82, 122
Futurekind, the 80, 81, 87, 89, 91, 92, 93, 94, 96, 98

G

Gallifrey 28, 119, 120, 121, 137
Gardner, Julie 17, 30, 34, 68, 85, 86, 97, 126, 137, 138, 139
Gaskell, Lucy 59, 62
Gatiss, Mark 56
Girl in the Fireplace, The 16, 19, 32, 54, 62
Gold, Murray 25, 34, 42, 57, 67, 97, 100, 138, 141
Gorton, Neill 27, 57, 116
Grant, Jo 8
Green Death, The 8, 108
Gridlock 89, 97, 123, 137

H

Haddington, Ellie 123
Hand of Fear, The 28
Hargreaves, Danny 38, 93, 127
Harkness, Captain Jack 22, 78, 80, 81, 83, 84, 85, 87, 88, 89, 90, 92, 93, 94, 95, 96, 97, 98, 103, 106, 109, 110, 111, 113, 116, 117, 119, 120, 122, 123, 127, 130, 134, 136, 138, 139
Harper, Graeme 33, 85, 89, 91, 95, 125, 128, 133, 134
Hartnell, William 88
Holloway, Grace 8
Human Nature 4, *6-7*, 8, *9*, 10-22, *23*, 24-47, 64, 70, 78, 83, 89, 93, 96, 123, 132
 broadcast 41
 cast and credits 43-45
 falling piano 18, 24, 25, 28, 29
 John Smith's future 16, 17, 26, 27, 28, 31
 merchandise 42
 post-production 34-38
 pre-production 14-22
 production 23-33
 profile 46-47
 publicity 39-40
 ratings 41
 readthrough 21, 22, 33

rehearsals 22, 26, 29
romance with Joan 11, 13, 17
story 10-13
Human Nature (*Doctor Who – The New Adventures*) 14-16, 40, 42, 46, 47
Hutchinson 10, 13, 14, 15, 25, 31, 35, 38, 39
Hynes, Jessica (see also Jessica Stevenson) 34, 39, 40, 132

I

I, Claudius 86, 91, 102
Idiot's Lantern, The 40
Impossible Planet, The 15, 54, 95, 116
Invasion of Time, The 21
Invasion, The 119

J

Jacobi, Sir Derek 4, 86, 90, 91, 93, 95, 98, 100, 104-105
JJate 89, 91, 95
Jenny 10, 11, 12, 18, 20, 21, 22, 23, 25, 26, 31, 32, 33, 34, 35, 36, 37, 38
Jones, Clive 110, 111, 119, 126
Jones, Francine 95, 110, 111, 113, 119, 127, 130
Jones, Harriet 108, 114, 119
Jones, Leo 117, 118, 126, 135
Jones, Martha 10, 11, 12, 13, 16, 17, 18, 20, 21, 22, 23, 25, 26, 27, 28, 29, 31, 32, 33, 34, 35, 36, 37, 38, 39, 42, 48, 50, 53, 54, 55, 58, 59, 62, 63, 67, 70, 78, 80, 81, 82, 83, 84, 86, 87, 88, 89, 90, 91, 93, 96, 97, 98, 100, 106, 110, 111, 112, 113, 114, 115, 117, 118, 119, 120, 121, 122, 123, 126, 127, 128, 129, 130, 131, 132, 133, 135, 136, 137, 138, 139, 140, 141
Jones, Tish 22, 110, 111, 119, 125, 126, 130, 136
Journal of Impossible Things, A 8, 10, 19, 24, 26, 32, 42

K

Keeper of Traken, The 82
Kistane 89, 96

L

Laird, Trevor 132, 137
Lambert, Verity 20
laser screwdriver 111, 112, 122, 123, 128, 141
Last of the Time Lords, The 4, 78, 93, 99, 100, *106-107*, 108, *109*, 110-114, *115*, 116-123, *124-125*, 126-146, *147*
broadcast 140
cast and credits 142-145
merchandise 141
post-production 135-137
pre-production 114-123
production 124-134
profile 146-147
publicity 138-139
ratings 140
readthrough 123
story 110-113
Latimer, Tim 10, 11, 12, 13, 18, 19, 20, 21, 22, 25, 26, 28, 29, 31, 32, 33, 34, 37, 38
Layfield, Crispin 130
Lazarus Experiment, The 35, 119, 121, 123, 135
Leela 8
Lethbridge-Stewart, Brigadier 108
Letts, Barry 82, 108
Life on Mars 85, 86, 94, 115, 147
Liggat, Susie 19, 29, 91, 126, 128
Listen 50
Lloyd, Harry 22, 123
Location Filming 21, 93, 125, 128
Aberthaw Power Station 132
Alexandra Gardens, Cathay Park 133
Arcot Street, Penarth 127
Argoed Quarrynear Llanharry 94
Barry Island 132, 134
British Rail warehouse, Cathays, Cardiff 132
Bute Dock Hotel, West Bute Dock 60
Caerphilly Miners' Hospital 62
Cardiff Bay, Cardiff 127
Cardiff Docks 60
Charles Street, Newport 63
Charterist Tower, Newport 63
Cwm Ifor Farm, Caerphilly 32, 65
Cwrt-y-Vil Road, Penarth 126, 127
Esplanade, Penarth 127
Field Park Road, Newport 62, 63, 64
Friar's Point 132
Hensol Castle 125, 126
High Street, Penarth 127
Llandaff Cathedral, Cardiff 23, 28
Llanfair Road, Pontcanna 64
Luton Place, Adamsdown 133
Mac's Café, Tonteg Road 130
Maelfa Shopping Centre, Llanedeyrn 127, 128
Millennium Centre, Cardiff 87, 127
Millennium Square, Cardiff Bay 95
National Westminster Bank, Bute Street 60
Neal Soilson Waste Recycling Centre, Wentloog Road 28
NEG Glass site, Trident Park 90, 130, 133
Queen's Road, Penarth 127
RAF St Athan 132
Roald Dahl Plass 67
Roundwood, Llanedeyrn 127
St Fagans National History Museum of Welsh Life, Cardiff 28, 29, 31, 32
St Woolos Cemetery, Newport 64
The Friary, Cardiff 127
Treberfydd House, Brecon 24, 25
Tredegar House, Newport 26, 27
Vaynor Quarry, near Merthyr Tydfil 131
Wenallt Woods, Caerphilly 129
Wenvoe Quarry, Cemex UK, Wenvoe 95
Logopolis 121, 129
Love & Monsters 54, 83
Lucy, Tom 126, 127, 130, 131

M

MacDonald, Hettie 57, 60, 62, 65
Mahoney, Louis 59, 67
Malcassairo 87
Marks, Glenn 24, 25, 32
Master, the (see also Harold Saxon) 4, 5, 31, 42, 70, 78, 79, 81, 82, 83, 84, 85, 86, 87, 89, 90, 91, 94, 95, 97, 98, 99, 100, 104, 105, 106, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 125, 126, 127, 128, 129, 130, 131, 132, 133, 135, 136, 137, 138, 139, 141, 142, 146, 147
- the Master's ring 42, 100, 118, 131, 133, 141
- young Master 120, 121, 132, 133

Mayor, Rob 24, 92, 133
Mbatha-Raw, Gugu 22, 132, 137
McAuliffe, Nichola 123
McCoy, Sylvester 14, 128
McCrimmon, Jamie 15
McFly 108, 109, 118, 119, 128
Mill, The 34, 65, 95, 132, 137
Millennium FX 24, 27, 57, 62, 92, 116, 129, 133
Milligan, Tom 112, 113, 118, 121, 122, 123, 125, 129, 131, 133, 135, 136
Moen, Alexandra 123
Moffat, Steven 4, 39, 47, 50, 54, 55, 56, 57, 59, 62, 68, 69, 97
Mulligan, Carey 59, 60, 65, 74-75
music 25, 34, 42, 97, 100, 137, 141

N

Nation, Terry 116
Newman, Sydney 20
Nightingale, Kathy 22, 52, 55, 58, 59, 60, 62, 63, 64, 65, 66, 67, 69
Nightingale, Larry 52, 53, 56, 57, 58, 59, 60, 62, 63, 65, 66, 67
Ninth Doctor 65

O

Obiora, Michael 59, 67
Osbourne, Sharon 108, 118, 126

P

Padra 80, 87-88, 89, 91, 94, 96
Page, Louise 97, 132
Palmer, Charles 19, 22, 23, 28, 29, 33, 60, 64, 95, 128
Paradox Machine 111, 112, 113, 128, 129
Parting of the Ways, The 59, 65, 84, 86, 89, 94, 96, 116, 120, 122
Phillips 25, 37
Piper, Billie 54, 59
Planet of Evil 59
Pratt, Peter 82
pre-credits sequence 21, 59, 63, 65, 96, 97, 127, 135
President of the USA 108, 111, 116, 119, 135
Pryor, Andy 62, 68, 85
Pyramids of Mars, The 34, 123

R

Radio Times 24, 39, 62, 68, 83, 91, 93, 98, 114, 123, 128, 138
Redfern, Joan 8, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 25, 26, 27, 28, 31, 32, 35, 36, 37, 38, 78
regeneration 81, 88, 89, 90, 93, 94, 95, 127
Reign of Terror, The 18
Revelation of the Daleks 89
Rise of the Cybermen 35, 108, 114
Roberts, Eric 82, 90
Roberts, Gareth 15, 94
Robertson, Finlay 59, 64, 68
Rocastle 11, 12, 14, 22, 25, 33, 37, 38
Rogue Traders
- *Voodoo Child* 117, 123, 132, 136

Rook, Vivien 110, 111, 118, 119, 123, 125, 126, 135
Rose 32, 63, 122
Runaway Bride, The 21, 28, 30, 35, 37, 88, 108, 116, 119
Russell, Gary 22, 59, 89, 97, 133

S

Sangster, Thomas 22, 29, 38
Sarah Jane Adventures, The 117
- *Invasion of the Bane* 19

Satan Pit, The 15, 35, 54, 95, 116
Saxon, Harold (see also the Master) 42, 70, 83, 100, 110, 111, 115, 118, 119, 120, 126, 138, 141
Saxon, Lucy 110, 111, 113, 115, 118, 120, 121, 123, 125, 126, 129, 132, 133
scarecrows 11, 12, 13, 17, 18, 19, 20, 24, 25, 28, 30, 31, 32, 36, 37, 38, 39, 40, 42, 97
Scissor Sisters, the 112, 122, 129
- *I Can't Decide* 121

Scream of the Shalka 47, 87, 90, 105
Sea Devils, The 118, 126
Sensorites, The 122
Seventh Doctor 14
Shakespeare Code, The 15, 19, 84, 121, 132
Shearman, Robert 87, 116
Shipton, DI Billy 52, 53, 56, 57, 58, 59, 62, 63, 65, 67, 72
Simm, John 4, 5, 85, 86, 90, 94, 95, 98, 115, 117, 123, 126, 127, 128, 132, 138, 146-147
Simpson, Tracie 131, 133
Singh, Faujja 24, 95
Sinister Woman 123, 126
Slitheen 19, 32, 86
Smith and Jones 19, 38, 62, 126, 132, 136
Smith, John 4, 6, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 78, 93
Smith, Mickey 89, 108
Smith, Sarah Jane 15
sonic screwdriver 21, 115, 128
Sontarans 55

sound of drums 80, 97, 118
Sound of Drums, The 4, 93, 97, 99, 100, *106-107*, 108, *109*, 110-114, *115*, 116-123, *124-125*, 126-146, *147*
broadcast 140
cast and credits 142-145
merchandise 141
post-production 135-137
pre-production 114-123
production 124-134
profile 146-147
publicity 138-139
ratings 140
readthrough 123
story 110-113
Sparrow, Sally 48, 50, 52, 53, 55, 56, 57, 58, 59, 60, 62, 63, 64, 65, 66, 67, 69, 74, 75
Spearhead from Space 15, 50
Stevenson, Jessica (see also Jessica Hynes) 21-22, 25, 26, 27, 28, 32, 34
Sullivan, Harry 15
Summerfield, Bernice (Benny) 14, 16, 46
Sun, The 26, 27, 30, 39, 40, 68, 70, 90, 94, 100, 125, 128, 134
Survival 82, 97
Sycorax 19, 34, 35, 94, 119

T

TARDIS 10, 12, 13, 21, 23, 25, 27, 31, 32, 33, 35, 37, 38, 39, 52, 53, 55, 56, 57, 58, 60, 62, 64, 65, 67, 71, 78, 80, 81, 82, 84, 85, 87, 88, 89, 90, 93, 94, 95, 96, 97, 99, 110, 111, 113, 119, 120, 122, 123, 128, 130, 131, 133
Teague, Colin 33, 93, 95, 117, 125, 126, 130, 133
Teletubbies 118, 126
Tennant, David 4, 5, 18, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 54, 59, 60, 62, 63, 64, 85, 89, 90, 91, 92, 93, 94, 95, 96, 100, 116, 123, 125, 126, 128, 129, 131, 132, 134, 139, 140
Terror of the Autons 4, 50, 82, 119
Terror of the Zygons 108
Third Doctor 8, 15
Thomas, Edward 29, 97, 98, 137, 138
Thomas, Elen 63, 64, 65
Time Lords 11, 12, 17, 81, 82, 83, 88, 94, 97, 112, 116, 118, 120, 132, 133
Time of Angels, The 50
Titanic, the 113, 122, 131, 137
Toclafane, the 108, 110, 111, 112, 116, 123, 126, 133, 137, 141
Tooth and Claw 35
Torchwood 31, 84, 92, 94, 97, 114, 115, 117, 122, 136, 139
Captain Jack Harkness 84, 115
End of Days 84, 87, 89
Torchwood 89, 111, 112, 116, 120, 127
Totally Doctor Who 32, 92, 131, 138
Trial of a Time Lord, The 63
Tyler, Rose 8, 19, 24, 32, 65, 68, 89, 96, 122

U

UNIT 112, 119
Unquiet Dead, The 123
Upper Boat Studios 23, 26, 31, 32, 33, 57, 59, 62, 64, 65, 90, 92, 93, 97, 117, 123, 125, 126, 127, 128, 133
Utopia 4, 33, 69, *76-77*, 78, *79*, 80-90, 91, 92-104, 105, 125, 128, 130, 139, 141
broadcast 99
cast and credits 101-103
casting 85-86, 90
merchandise 100
post-production 96-97
pre-production 82-89
production 90-95
profile 104-105
publicity 98
story 80-81

V

Valiant, the 111, 112, 113, 118, 120, 121, 122, 123, 124, 128, 129, 130, 133, 137
Vengeance on Varos 63
vortex manipulator 80, 110, 111, 113, 116
Voyage of the Damned 140, 141

W

Wainwright, Ben 52, 58, 65, 66
Wainwright, Malcolm 58, 59, 62, 63, 67
War Games, The 118, 133
Warrior's Gate 29
Watkins, Lizzie 85, 91
Web of Fear, The 50
Weeping Angels 4, 48, 50, 51, 52, 53, 56, 57, 58, 59, 61, 62, 63, 64, 65, 68, 69, 70, 71
Wester Drumlins 55, 56, 57, 59, 62, 69
Wharton, Jonathan 85, 91
What I Did on My Christmas Holidays by Sally Sparrow 55, 69
Whiley, Jo 22, 27, 29, 30
Widdecome, Ann 108, 118, 128
Wilson, Lauren 22, 39
Winstone, Simon 117, 136
Wiry Woman 89, 92, 94
World War Three 114, 118
Wright, Barbara 4, 18

Y

Yana, Professor 8, 80, 81, 82, 84, 86, 88, 89, 90, 92, 93, 94, 96, 100, 102, 104
Yates, Reggie 117, 126
You Are Not Alone 82, 89, 91

Z

Zagger, Rene 89



BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 185-187

HUMAN NATURE/THE FAMILY OF BLOOD

England, 1913. School teacher John Smith is plagued with dreams in which he is an alien adventurer called 'the Doctor'. His dreams are real and the Family of Blood are on the hunt for him.

BLINK

With the Doctor and Martha trapped in the past, Sally Sparrow is the only person who can defeat the Weeping Angels. Don't turn your back, don't look away and don't blink!

UTOPIA

In the first of a three-part series finale, humanity takes refuge on a desolate planet. The Doctor is not alone...

THE SOUND OF DRUMS/LAST OF THE TIME LORDS

The Doctor, Martha and Jack Harkness are on the run from the Master – who plans to unleash the Toclafane on the world. Who will triumph in the battle of the last of the Time Lords?






BBC